

SK
376.05
05
c-2



On dit

The Adelaide University Students' Association Weekly
• Volume 61 • Number 14 • Monday August 16 •
Registered by Australia Post • Publication Number SPP0274

State Election 1993 - Do We Care?

When John Charles Bannon swept the Australian Labor Party (ALP) to victory in 1982, political commentators were heralding it as the new Dunstan era - a period of certainty - and the guaranteed resurgence of the ALP, after thirty two years of consecutive Liberal Country League (LCL) rule - from Sir Richard Butler's win in 1933, to Sir Thomas Playford's election loss in 1965. It was not to be.

One cannot argue that Premier Bannon was not popular - for he most certainly was - however, the reputation that he built up was destroyed in one hit; when his financial mismanagement of this State's economy became the legitimate subject of the closest public scrutiny. It would be very easy for me to list the failures of John Bannon, without at least mentioning some of the more positive aspects of his Premiership. He must be congratulated for winning the rights to host the Australian Formula One Grand Prix - an event which although is very costly, reaps important benefits for tourism in South Australia - by putting this State and city on the world stage of international motor racing. As Premier, Mr Bannon also secured the lucrative Submarine Project, which has created many jobs in South Australia - and again - makes the world take notice of this State. The Multi-Function-Polis (leaving the politics aside), has also promised to create jobs for South Australians, as well as improve technologies and business confidence in the economy.

But what about everyone's favourite three words - The State Bank. Just the thought of listening to another news story with those words connected makes me shudder. But no matter how strongly we defend Mr Bannon and his government, "all roads lead back to Rome" and, on the day, people will more often than not remember him for his gross mismanagement of the bank's affairs, rather than "those" four days in November or the anxiously awaiting swamp at Gillman.

Lyn Arnold was installed as Premier, after the ailing Labor Party delivered the "coup de grace" to Premier Bannon. Since Mr Arnold was "elected" Premier, he and his party have gone from bad to worse. From internal feuding amongst Independent Cabinet ministers to worsening trade, debt and unemployment figures - you would think that nothing else could go wrong for the party that remained so cohesive and structured under the leadership of Don Dunstan and the early years of John Bannon. Well, something can - a State Election.

An election must be held before March 1994, even though the government's term (four years) expires on November 28th. The Premier seems to be delaying his decision to call an election for as long as he possibly can. Whether this will be advantageous to him and his party is unknown. It could prove beneficial by giving him extra time to improve his standing in the electorate -

but then again, the longer he delays the release of the election date, the more time the Liberal Party is given to embarrass Mr Arnold and his government for its failed economic policies.

Prime Minister Keating is due to hand down his "Horror Budget" on 17th August. Political commentators have speculated that in order to reduce the size of the deficit, taxes and other charges will have to be increased. As well as this, there will have to be large cuts to State grants - as was seen at the recent Premier's Conference. South Australia's share was sharply reduced and the Premier implied that there would have to be Public Service staff cuts to compensate for the reduction of the grant from the Commonwealth to the State. This reduced grant will prevent the Arnold government from bringing down a reasonable and cost effective Budget. No one, not even the government itself, is looking forward to the delivery of the Budget - for it will simply reiterate what has been going on in South Australia and Australia for too long - continued economic hardship for the people who are being forced to pay for the blunders of the government.

The Final Report of the State Bank Royal Commission is due to be released in October. No doubt it will contain more damaging information detailing the government's shady affairs and its manipulation of interest rates in time for the 1989 election. Nevertheless, it will be foolhardy to call an election around this time - as the poison would have already dug deep into the wound.

So, when will the election be held? Hopefully later this year, or early next year - but rest assured, that whenever it is, Dean Brown and his Liberal team will pounce onto the ailing Labor Party very quickly indeed. Never before has the need for change been so apparent than now. Not since celebrities turned out and sang "It's Time" for the Labor Party in 1972 has the need for change been so great in this State. We have already seen Jeff Kennett and his Liberals demolish Joan Kirner and her predecessor, John Cain, for their economic bungles in Victoria in the election of October last year - and - Richard Court deliver the same blow to Carmen Lawrence and the Labor Party in Western Australia earlier this year. Now it is time for South Australians to do the same here - tell the Bannon / Arnold governments exactly what we think of their performance as Premiers of a State that once, not long ago, boasted the best economic conditions of all the States in the Commonwealth.

Statistics can be either incredibly boring or can tell the average person, in one figure, exactly what the state of affairs of something is. In this State, under the present Labor government, each man, woman and child owes \$9,738.65 in State debt. That is every person in the State. It costs us over \$2 million a day to fund the interest alone on our State debt. Total State unfunded liabilities

amount to \$14,000 million or \$14 billion. And, during the ten year period, June 1982 to June 1992, the government's own figures tell us that the State debt has increased by a whopping \$1,279,000 *per day*. Couple these figures with record-high unemployment, worsening youth crime, bad trade figures and a depressed business sector in general, and what better evidence does Joe Average need to prove the inadequacies and failed economic policies of this administration?

The Liberal Party in this State deserves the chance to govern. It is a powerful and determined team headed by a dynamic man whose ultimate goal is to return South Australia to the economic bliss that it deserves. They are a cohesive and well balanced team - combining youth with experience - and they remain loyal to their leader, to their party, to their policies and to the people. They stand united behind a common drive - to show the people that their policies will work and will rebuild this State from the broken and shattered pieces that the Labor Party has left behind them in the past eleven years. The Labor Party deserves to be castigated for the financial mess they have put us in; while the Liberal Party

is entitled to be given the chance to show that they can do a better job - by receiving the full support of the public of South Australia.

The 28th November this year marks the fourth anniversary of the ALP's victory in 1989. But there will be no party, no celebration, no happiness and no smiles. The champagne corks will stay intact at Trades Hall this year as the Labor Party comes to terms with exactly what they have achieved in this four year period and in their eleven years in government. Forgetting all the figures and statistics - the Labor Party has achieved nothing but hardship, misery and pain for the electorate and embarrassment and humiliation for themselves. This is nothing to be proud of at all. People are hurting - and hurting very badly indeed. It may be time for change, as Gough's supporters sang in 1972 - but it is also time for the Labor Party to seriously reflect on the events of their time in government and ask themselves why they did what they did and why and how as Lionel Bowen said about Gough Whitlam - they "buggered it up".

Adrian Karras

STATE BANK/ ADELAIDE UNIVERSITY UNION

Resource Centre

The new Resource Centre is located
in the Union Building
(third floor - where the State Bank was)

Opens Monday 26 July 1993

OPENING HOURS

Monday, Tuesday, Thursday, Friday	8am - 8pm
Wednesday	10am - 10pm

9 PC's and 3 Apple Macintosh computers are available for all students.
We also have a photocopier, laser printer, binder and a laminator.

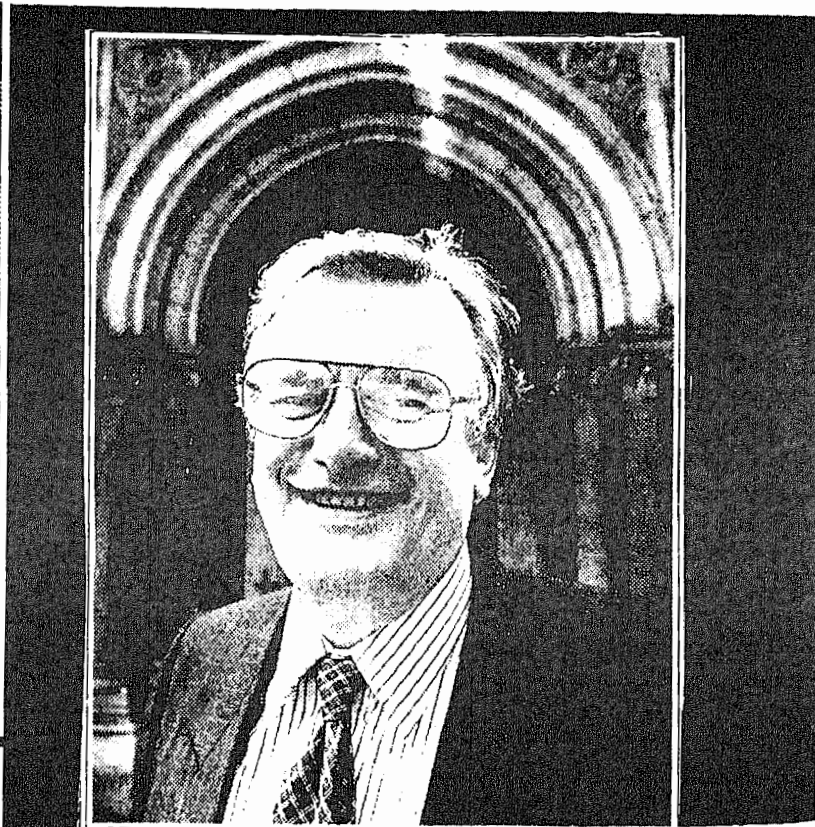
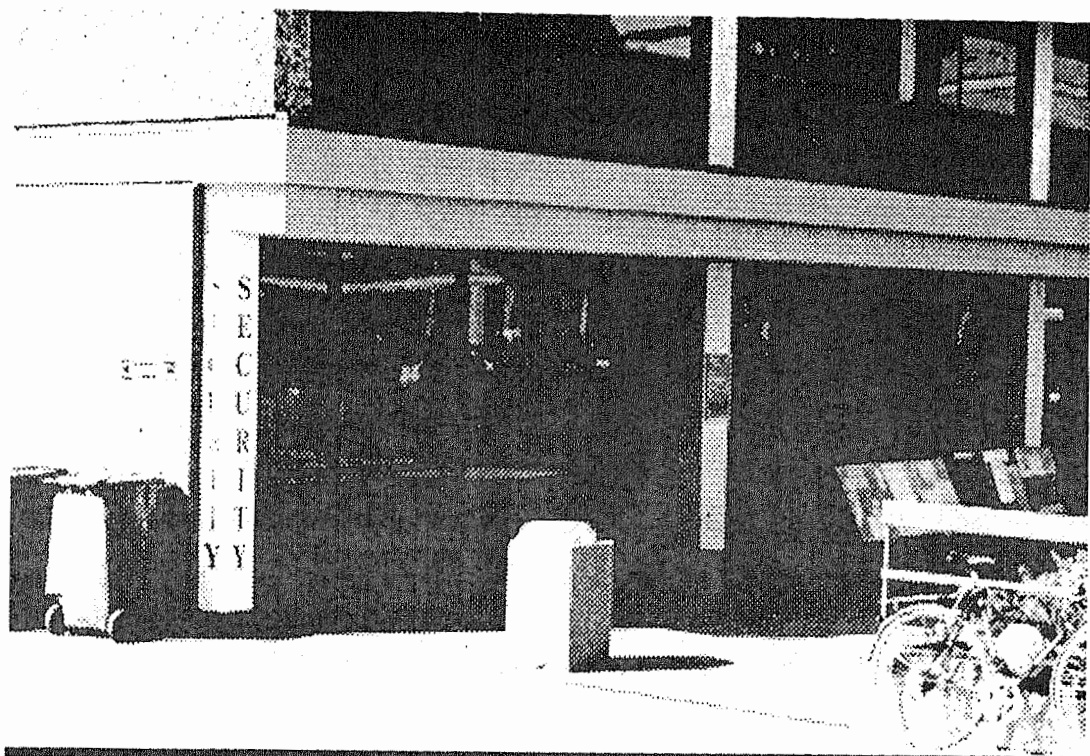
You only pay for consumables!

Come in and see us to book your computer

****FIRST 50 STUDENTS THROUGH THE DOOR AFTER 1PM ON
TUESDAY 27 JULY RECEIVE A FREE DISK****

**RANDOM PRIZES GIVEN TO USERS
THROUGHOUT OPENING WEEK**

Night patrol cutbacks rejected



The Hughes Plaza Security Office

Moves to cut the North Terrace campus night patrol from three officers to two have been rejected. Last Friday's University Council meeting would not endorse proposals to scale down overnight staffing levels. Attacked as 'irresponsible' by the Student's Association, the planned cuts were described as a 'step in the wrong direction' for campus safety by SAUA President Anthony Roediger. The decision to cut staffing levels followed a consultancy study which led to cuts of around a quarter of a million dollars to university service providers. The planned cuts would have effected the 11pm to 7am shift, a time University Registrar Frank O'Neil claimed would effect few students.

That claim was refuted by SAUA representatives and students last week who said architecture students and many postgrads were on campus regularly during the period.

The move to cut the night patrol was supported by the Vice Chancellor's Advisory Committee.

Speaking on Friday before the plans failed to gain the support of University Council, SAUA Women's Officer Liana Buchanan said the plans showed a poor of commitment on the part of the University to safety for all students, in particular women.

"It is appalling, a completely warped sense of priorities that they have. There are so many areas within the university that they could look to cut costs, and as

I see it, and as so many other students see it security is an absolutely fundamental service. Students and staff have an absolute right to have a safe campus."

Deputy Vice Chancellor (Resources) Gavin Brown described the SAUA representatives criticisms as 'strident.'

"What we did in cooperation with the staff unions was to find ways we could co operate with the various security people to keep the standard of safety provision as high as we could while at the same time also working with our own staff at acheiving cost cuts and at the same time giving the services."

"I think that what came out was a responsible solution and in that sense I do think some of the student office

bearers have been particularly strident in some of the tings they said."

If Architecture students were working late they had a responsibility to notify the security office he said. Deputy Vice Chancellor Brown also refuted claims that the closing down of the security office should two officers be called out to attend an incident was a problem.

"The office isn't meant to be where one goes to actually get help. The safest way to proceed at all times is to contact the security office by phone."

Would students know the number though?

"I should certainly hope so." he said.

Sam Maiden

Teaching... Excellent!!

The Stephen Cole the Elder Prizes for Excellence in Teaching

Nominations are now open for the annual Stephen Cole the Elder Prizes for Excellence in Teaching. This award can be given to up to three academics each year and are to encourage outstanding teaching performance. The selection committee is made up of students and academic staff who will look at submissions prepared about each of the nominees.

Rebecca Shinnick and myself are the two undergraduates this year to be on the panel, to be joined by a postgraduate student. Students are encouraged to nominate a past or present teacher. The nominations must be made by at least two members of two of the groups: current student nominee, their past students and academic staff. The nominators will be required to give reasons for the nomination and with the help of

the nominee, provide information about their teaching track record.

It would be great to see as many deserving teachers as possible nominated. Funding cuts within the University have meant bigger tutes and decreased facilities. It is important to encourage excellence in teaching to combat the pressures on both teachers and students.

Nominations close on 31st August. Nomination forms and procedures may be picked up from the Students' Association Office. Think carefully about who you could nominate, giving particular consideration to female academics, as they have received very few nominations in the past. Last year there were none! This is no indication of the quality of our female academics, so let's give them the recognition they deserve.

Suzanne McCourt



PIRIE
EXECUTIVE
SERVICES

For Professional, Efficient

WORD PROCESSING

Including:

- Assignments
- Reports
- Theses
- Fax Bureau
- Photocopying
- Document Binding

"No job too small"

297 Pirie Street, Adelaide

Phone: 236 0155

Facsimile: 232 0557

Green Day Rising

New Environmental Protection Bill for State Parliament

The environment appeared to be back on the State Government agenda on Wednesday, 4th August, after the introduction to parliament of a bill providing for the formation of a new Environmental Protection Authority. The bill was introduced by the Minister for the Environment and Land Management, Kym Mayes. The Environmental Protection Bill aims to provide a more integrated control over the protection of the environment under which industries will apply for a single licence from a single body, rather than a variety of licences. It will also be compatible with a National Environmental Protection Authority which will be formed as a result of the intergovernmental Agreement on the Environment, signed in 1992.

If the bill is passed, the EPA will replace six existing government advisory bodies, the Environmental Protection Council, the Marine Environmental Protection Committee, and committees tied to the Clean Air, Waste Management, Noise Control and Beverage Container Acts. The environmental guidelines of these councils will be adopted as Environmental Protection Policies by the EPA and the NEPA under the new Act. The guidelines for water quality recently adopted by the South Australian Marine Environmental Protection Council are based on the recently released national guidelines and so are likely to become the first example of a National Environmental Protection Measure. Dr Alan Butler, who currently chairs the Environmental Protection Council and the Marine Environmental Protection Council, both of which will be dissolved under the new legislation, believes that the EPA is a step in the right direction.

"For the sorts of environmental problems it addresses, it's good legislation, as up-to-date as any in the country and possibly in the world," he says. "How successful it will be will depend on the strength and will of the people who implement it."

Dr Butler stresses, however, that the legislation is aimed at continuing and improving existing measures for pollution control and waste management. It does not attempt to address the broader environmental problems facing us today. The wording of the document also makes it clear that this is merely a legislation for maintenance and containment.

According to Dr Butler, consensus at events such as the Rio conference has led to the current thinking that further economic growth which is compatible with environmental protection is desirable for the well-being of the populace, and that short-term increases in development are possible without further environmental degradation. This view is highly debatable. Dr Butler, however, has an analogy which illustrates the position.

Ironically, he compares sustained development to the act of borrowing money. You can't live on borrowed



"Despite the apparent logic and sense of responsibility behind this bill, the agenda is still fixed by industry."

money and if you continue to borrow you will eventually go broke, as the entrepreneurs of the 1980s made painfully clear. However, he says, with good management, you can borrow in the short term to finance growth which will improve your conditions and still enable you to pay off your debt.

In a similar way, Dr Butler believes that a certain amount of "borrowing" from the environment will increase the standard of living of South Australians, but that a broader environmental/economic plan should eventually lead to the stabilisation of growth. "Unbridled economic growth is crazy," he says, "and simply not sustainable. Ideally, in the long run the EPA will work together with the Development Act and the Natural Resources Council to address larger problems such as the question of a sustainable population for South Australia and the management of pastoral land." (The Natural Resources Council, like the present EPA Office, has been established executive but does not yet have its own Act of Parliament.) This analogy is a reasonable example of theoretical economic sustainability. The concern with the environment, however, is that care must be taken to ensure that the "borrowing" does not involve non-renewable resources. For this reason, the obvious concessions made in the EPA legislation to industry and, in particular, to the mining lobby, are worrying.

The EPA bill is the result of extensive consultation with a vast number of bodies including representatives from the environmental movement, industry and

local and regional government. This White Paper is, in fact, the second draft of a document released a year ago. However, the "compromise" reached over the EPA's stance on mining is heavily weighted in favour of the industry.

While the EPA has the power to licence and control the act of mining itself, regulation of mining exploration has been left entirely in the hands of the Department of Mines and Energy. In the case of the Marine Environment Protection Act, it was recently proposed that this power be delegated to that Department by the Minister of the Environment and that he remain ultimately responsible for it. Under the new Act this will not be the case. The Department of Mines is apparently responsible enough to manage exploration in an environmentally friendly way, but this sounds doubtful and highly incongruous. Mining exploration may be temporary but it still makes a mess and should be regulated by a body concerned with environmental protection. You need only look at Premier Lyn Arnold's assertion on the day following the introduction of the EPA bill, that he will not support heritage listing of the Lake Eyre Basin if provisions are not made for mining in the area, to be sure of where the government's priorities lie. Despite the apparent logic and sense of responsibility behind this bill, the agenda is still fixed by industry.

The official media release from the Premier's office (printed on 100% recycled paper) quotes Premier Arnold: "The legislation provides a comprehensive framework to protect the environment

of all South Australians ..." but continues "... it (the Act) will also promote and stimulate ecologically sustainable development and economic growth within our State." Obviously, and I suppose not surprisingly in our current economic climate, economic growth is still seen as a necessity, even if the need for sustainability has been acknowledged.

There is obviously still a lot of work to do in encouraging real long term planning by our political leaders. However, the bill does contain some very positive aspects. It introduces a legal requirement for a 'State of the Environment' report every 5 years (one such report for 1993 is due to be released on 17th August); it provides for greater co-operation between State and Local Government over issues such as kerbside recycling, and it also introduces tough penalties for environmental harm caused by industry and individuals. We must hope that the provision for imposing these penalties will not be overlooked by the courts.

Probably the most positive aspect of the new bill is its attempt to encourage responsible environmental practices by industry through employing the "polluter pays" principle. The EPA will attempt to ensure that environmental protection issues are considered an integral part of planning decisions on all development applications and it will support businesses in the development of environmental improvement programs for the future.

It will also encourage businesses to undertake voluntary environmental audits and to become more environmentally aware. In the long run, we can hope that the state of the environment will become an accepted factor in any business' assessment of profit and in our own assessment of our standard of living.

These ideals are still a long way off but the EPA, for all its drawbacks, seem to be a small step in the right direction. It could have gone much further and will undoubtedly come in for much well deserved criticism on this count, but the government is being cautious, making concessions to industry and couching its media releases in terms that will not cause the Act to be seen as an economic threat by a population concerned primarily with jobs. It does seem, however, that South Australia is leading the country in the development of legislation for pollution control and waste management. We must make sure that we continue to move in the right direction.

The EPA bill is due to be debated in State Parliament on Federal budget day, 17th August. For further information on the content of the Act, contact the Office of the EPA on floors 6 and 7 of the Australis Centre, 77 Grenfell Street, phone: 204 2000. Stay tuned.

Anita Butler

HECS set to rise

On August 17th the Federal Government will hand down a Budget which could put University well out of the financial reach of many Australians. Too bad if you're supporting yourself, or hoping to give yourself a chance at a profession! Single parents, country school leavers, anyone strapped for cash- the Government doesn't give a s... While not as immediately devastating as the Coalition's Election platform of full cost up-front fees, the insidious creep of HECS, loans schemes and fee paying courses is slowly but surely bringing about a user pays Education system, something the Students' Association and most educators have fought long and hard against. Labor just seems to be screwing us slowly, instead of all at once.

The options being considered are,
1. a 50% increase in the Higher Education Contribution Scheme (HECS) from 20% of 'average course cost' (\$2,328) to 30% (\$3,492).

2. forced repayment of HECS below the

average weekly wages threshold.

3. "penalty rates" of HECS for those who take longer than usual to do a course for whatever reason.

4. differential HECS based on *actual* course costs, i.e. higher charge for Science, Medicine, Agriculture, Engineering etc.

These changes are designed primarily as revenue raisers, and given drastically declining Government Education spending over the last decade, serve only to punish students for the economic woes of the Government. Each change will impose a financial barrier to University entry, as particularly those who have not traditionally entered tertiary education would think twice about a \$15,000 debt, with penalties for misadventure or bad subject choice!

With each change I am compelled to return to the basic principle that it should be academic merit and equity, not bags of money, which determine entry. To stray from this line cements society in a fixed pattern; where we deny opportuni-

ties we drive a further wedge between the *haves* and the *have-nots*. To illustrate, a recent Postgraduate Students' Association study showed that while the gender balance in HECS liable courses was about 50:50, in fee paying courses women (who traditionally have not had the financial resources of their male counterparts) represented only 28%.¹ With the introduction of high fees, this pattern will replicate across Australia, making a mockery of Government "equity" initiatives. To put it cynically, what need is there of support programmes when you preclude by fees those you seek to support?

WHY PROTEST ?

I am aware that some would support the Government's moves, still believing that students have it easy, living at home with part time jobs and parental (financial) support. *The reality is that 52% of Australian students do not live at home, 35% survive on meagre Austudy payments, youth unemployment stands at*

*40% and graduate salaries are at their lowest ever.*² Further, *Government support of public tertiary education has now fallen below even Japan and the USA, with Australia seventeenth out of twenty-three OECD countries.*³ Given this, I believe that it is justifiable to call for a return to internationally comparable Education spending and I sincerely believe it is time for us all, especially this University, to stand up publicly for a high quality, accessible University system before it is too late! *If students do not protest, and elected politicians do not step in, we will soon have a system like the United States, poor academic standards, run down facilities and only a dream for the large percentage of the population.*

Anthony Roediger
SAUA President

¹. Stead, M (1993)

². NUS Research (1992)

³. Marginson, S. (1993)

HECS: What it all means

With the federal budget approaching, there is increasing apprehension amongst student groups regarding the possible changes to the HECS structure by the Keating Government. This apprehension was manifest in many of the SAUA's activities last week, the two most prominent being the barbeque on Tuesday, where letters addressing these concerns were signed and sent to the government, and the "debate" on Thursday, which by no fault of the SAUA's turned out to be a very disappointing affair indeed. These activities were designed to provide a forum for students to express their dissent towards the ALP's reported plans to increase the financial burden on those undertaking Higher Education by increasing the level and rates of payment of HECS. Such proposals include plans to increase annual HECS liability by up to \$700 per year, reducing the threshold upon which payment is required, having different levels of HECS for different courses, and also increasing the charge on students who take longer than the minimum time to finish their degree. Evidently, all of these proposed plans are grossly inequitable and undesirable. The combination of higher tax liability and a lower threshold of tax payment would be disastrous to students from lower socio-economic backgrounds as it would serve to further erode the whatever low level of economic security they may have had under the initial HECS regime. The reasons for this are clear; by increasing the level of liability whilst simultaneously lowering the level of income required in order for this liability to be enforced, the financial deterrent is increased. Many potential students would also be perturbed by the way in which the government alters the terms and conditions of HECS depending on the state of its budget.

In light of the fact that the ALP and the Liberal Party were both strong advocates of user pays systems to varying degrees at the last election, the ramblings of the

representatives that were sent along to last Thursday's "debate" were bemusing to say the least. Despite the best efforts of ACVP Maddie Shaw, the best that either party could manage was to send along two little known members of state parliament in John Quirks and Bob

"The best that either party could manage was to send along two little known members of state parliament in John Quirks and Bob Such to address students on the HECS issue. It was presumed by the SAUA that these two politicians would at least be able to articulate the rationale behind their respective party platforms. In a bizarre twist, this turned out not to be the case."

Such to address students on the HECS issue. It was presumed by the SAUA that these two politicians would at least be able to articulate the rationale behind their respective party platforms. In a bizarre twist, this turned out not to be the case. Instead, students were treated to around 50 minutes of reminiscing about those good old Whiltlam years, when education was free and university services and funding were much more abundant than they are now. This was particularly unusual in the case of Mr. Such; the endorsement of free education by a Liberal MP in the post Fraser era must be regarded as somewhat unique. It was left to lone federal MP, Democrat senator Meg Lees, to explain the reasons for the proposed increases in HECS:

"We're the second lowest taxed nation in the western world; only Turkey pays less tax than we do in the OECD. We have to face up to the fact that low taxes mean low services. The ones who have the ultimate say on this education budget will be treasury, and they will say that not enough has been saved. However, its got nothing to do with efficiency or effectiveness; its got a mile to do with the government wanting to say that they can go into the election saying that they can reduce taxes...."

These comments are effectively a rebuttal of the "user pays" ideology that has been adopted to a large degree by the Federal Government. In order to obtain

a response to these remarks, I sought the comments of the member for Port Adelaide, Mr. Rod Sawford. Sadly, Mr Sawford was too busy to give up five minutes of his time to articulate the ALP's position. From what I can gather from the past comments of various Labor

representatives, I am sure that Australia has an inflation rate of around 1-2%, therefore rendering the impact of bracket creep negligible. It is unfortunate and indeed unjust that students are being forced to pay for this and other conceivable miscalculations.

MPs, the justification for HECS is that the burden imposed is not imposed immediately and furthermore does not become effective until the individual concerned becomes financially equipped to deal with it. This argument is negated somewhat by the proposed changes to the system, as under these new proposals it may well be the case that those earning below average incomes will be paying a higher rate of HECS which probably goes a long way towards explaining why no-one seems to be able to find a federal MP willing to explain these changes. However, the system is also flawed in principle regardless of the extent to which it is imposed. Whilst the government argues that the system is notionally fair, this ignores the fact that its assessment of who is and is not able to pay neglects the impact of other financial liabilities such as home loans and the like. As such, any further increase in the HECS burden will severely hinder the welfare of students. The issue of the feasibility of the Keating Government's tax structure is an interesting one given that it is taxes which fund Higher Education and all public works and also the fact that it was a big part of the ALP's policy platform. In the pre-election TV debates, Keating argued that the tax cuts he proposed were feasible due to the fact that inflation raises income and pushes income earners into higher tax brackets. As one journalist pointed out, it is unfor-

Those of us with baby boomer parents will no doubt be familiar with the rhetoric which labels us as being lazy non ideological beings who are reluctant to stand up for our rights. People expounding this belief point to the successes of the protests of the 1960s where large gains in many areas were made by students and other militant groups. Whilst protests are certainly still important and often effective, it must be pointed out that the task facing protesters is now very much more difficult than it used to be. This is primarily due to the fact that governments are now much more adept at negating the effect of militancy and protest. Whilst the proposed changes to the education budget are only now becoming known to the public, it is likely that such plans were conceived months ago by Dawkins, Keating and their advisors, thus making any change far more difficult to stop. Another means by which the Keating government has avoided negative publicity is by sending out insignificant state MPs like John Quirks to sympathise with the masses (coincidentally, this was the same person who was sent as an apologist to the SAUA's library campaign of a month or two ago). It is insidious mechanisms such as this that students will need to battle in order to avoid the institution of increasingly draconian policies which denigrate our welfare.

Tim Gow.

Education Vice President: Jello Biafra

Academic Rights Hunger Strike

I have produced a 4-page leaflet outlining student rights. It's intended to help you deal quickly and easily with any problems you are having in the University. All students should have received a copy in their pigeon holes by now. If you are having problems don't hesitate to contact us.

HECS Campaign

Last week more than 2000 letters were signed by Adelaide University Students voicing our disgust with the Labor Government proposals to introduce even more financial hardship by in-

creasing HECS and lowering the threshold. We must continue to voice our concerns and challenge the government to show a commitment to education.

Illegal Fees

I have had several complaints involving illegal fees being charged to students. A major complaint has come from students at Roseworthy being charged for horse hire (\$30 per week!). The Head of the Department has even told me there is specific policy against this and will look into the matter further.

If you are being charged when you don't

think you should be, come and see us. Students should also be aware of the Equal Access Scheme grants available to help cover costs for needy students. These are assessed on individual merits basis but funds are limited. Please see the Education Welfare Officers in the Union, Lady Symon Building.

Teaching Excellence Prizes

SAUA Councillor, Suzanne McCourt, and I are sitting on the Committee to award Teaching Excellence Prizes. If you have had an exceptional lecturer or tutor, nominate them so there is recognition of their hard work. We are par-

ticularly interested in encouraging the nomination of female candidates. Please contact myself or the Deputy Vice Chancellor (Academic)'s office for nomination forms.

Library

A new structure for the Library Committee has been endorsed by Academic Board and the old Library Committee. I am the student member involved in this process and we are currently looking at the Library Budget for next year. More info next week.

Have a good week!

Yours in Solidarity.

Environment Officers: Pol Pot

Environment Officers strike back.

Julia says, "Hi everyone, and have a nice day."

Who the fuck is Julia? Well if you wankers listened to the environment show on 5UV every second Sunday you would know. Have a listen, and listen to Student Radio generally, because after all you are paying for it. This weeks competition-answer the following question. What is the name of the 5th member of the Student Radio Environment Collective? First person into our office on Monday morning with the correct answer will receive a copy of Environment SA. Don't ring our 0055 info rip off line, because it has been disconnected.)

Cycle Friendly World?

The environment officers has done a

bit of liaising with security and there is a good chance that a bicycle half pipe will be installed in the stairwell near the Barr Smith Circle. The idea of the half pipe is to allow cyclists to wheel their bikes up the stairs, rather than having to carry it. Hope to help save some of your backs!

Recycled Copiers

Don't forget to make use of the copiers in the library which use recycled paper. The trial of recycled paper in the Barr Smith will be happening for two months and the two groovy copiers are located in Reserve and on the First Floor, near the main stairs. Only the Xerox machines are being trialed because of some fucked economic reasoning but at least it is a start.

Bushwalking in the Adelaide Hills

Feel like you need a day off in the bush? Well do it, on Thursday the 19th August. We are planning to spend some time in both Warren Gorge and Kyeema Conservation Parks, which are pretty close to Adelaide. The time is to be negotiated with interested participants, as will car pooling. An experienced bushwalker will be guiding us and the pace will be set for the slowest walker. So, there's no point in waiting- come in to the Students' Association and sign up.

Elections

Well that time of the year is here again, with nominations closing last Friday. The Environment Officer position is up for grabs again and, although we have our favourites, all that we want to urge you to do is vote and choose care-

fully. For those who are not up on the history, the Environment Officer position is a relatively new one which has rarely seen a dull moment. Not only are we always ready to make an impression in Council meetings but in a very short time, the position has been threatened with abolition and has seen a previous EO, Cathryn Hughes, win the Environment Young Achiever of the Year Award for her role in the SAUA. This year, we expect the choice you will be making will play a huge role in whether the position continues to function effectively and expand. Good luck in reading between the lines!

Attention all Students

This year the Students' Association and Union are allowing for postal voting in the Annual Elections which will be held from August 30 to September 3, 1993. You are only eligible for a postal vote if you will be hospitalized or otherwise incapacitated from voting that week, if you are an external student, a Thebarton student, a medical student at a teaching hospital, a student located at Somerton Park or have other formal course requirements that will keep you away from campus that week.

You must apply for a postal vote in writing, giving your name, address, student identification number, and reason for requesting a postal vote. This application must be sent to the Students' Association of the University Of Adelaide, SA, 5005, or handed into the Students' Association Office, ground floor of the George Murray Building, north eastern corner of the Union Cloisters. Applications close at 4pm, August 23, 1993. Ring the office on 303 5760 if you have any questions.



STUDENTS' ASSOCIATION
OF THE UNIVERSITY OF ADELAIDE

Fighting in Northern Israel

In the past fortnight, there has been an intensification of cross border fighting between Israel and Lebanon spurred by the actions of the Hizbullah Muslim fundamentalists.

At least twenty were killed and more than seventy wounded in Southern Lebanon in the past week by Israeli fire after six Israeli soldiers were killed in two weeks of shelling raids by Hizbullah guerillas.

Northern Israel towns like Quiryat Shemona, Metulla and various kibbutzim have received a constant barrage of Katyusha rockets from southern Lebanon where the Israeli army has been pounding suspected strongholds of the pro-Palestinian Hizbullah in Muslim Shi'ite villages. Tel-Aviv security sources have confirmed that the Israeli Army has targeted over thirty Shi'ite villages in an effort to curb the Hizbullah attacks and strengthen Israel's hold over the border region.

Major General Meir Dagan, the deputy-head of Israeli army operations said the

"At least twenty were killed and more than seventy wounded in Southern Lebanon in the past week by Israeli fire after six Israeli soldiers were killed in two weeks of shelling raids by Hizbullah guerillas."

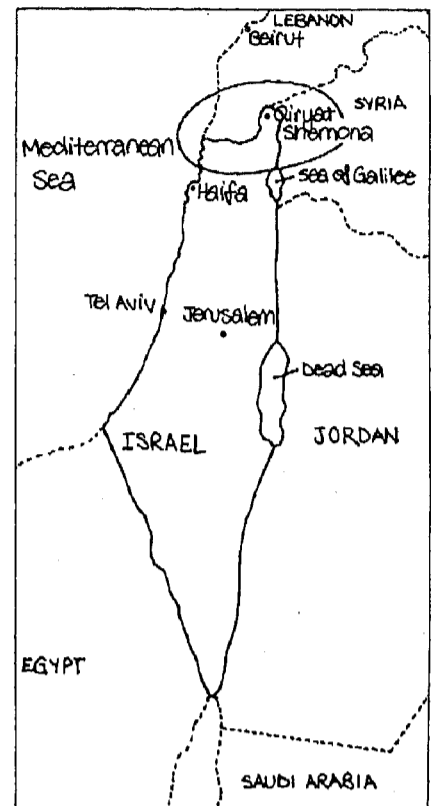
attacks were aimed at undermining the Hizbullah infrastructure in South Lebanon and to make the southern Lebanese and other Arabs pressure the Hizbullah to ease off. This action has the full support of Israel's Government, with the Prime Minister Yitzhak Rabin unrepentantly issuing the warning that, "If there is no quiet here, there will be such unquiet [in South Lebanon] that they won't be able to live there."

Israel has received a lot of criticism from the United Nations Security Council for its hard line approach to quelling the Hizbullah activities in Northern Israel. However, I cannot agree with this. Living there, one realises how tenuous Israel's hold is on its land. Sur-

rounded by Arab countries and with subversive action within, Israel finds itself constantly under attack from all directions. For a race of people subject to so much persecution throughout the ages, security and stability is of the utmost importance. Therefore, I see it's actions as justified as it tries to foster a Jewish state in a predominantly Arab region of the world.

George Svigos

The area circled is where the fighting has occurred. One can see how the Jewish state is flanked by Arab countries on all borders.



SAUA reject election poster policy

A meeting of the Students Association Council on Tuesday the 10th of August failed to prevent the excessive waste and inequity destined to be associated with the upcoming student elections. The Environment Officers attempted to argue that poster policy for the 1993 elections should reflect the concerns of many students. In particular, Council was asked to enforce policy which would restrict posters to A4 sized, recycled paper so as to minimise paper wastage and ensure that no candidate would be disadvantaged as a result of not having

"Independents" (read United Students) so strongly opposed the restriction of election material. The Independents have benefited from the open slather postering in past years, and the restriction of postering and pigeonholing would work against them more than other groups running in the election. The Independents rely on capturing the middle of the road student vote from the usually apathetic student. Being unable to saturate the University with their lovely smiling faces may hurt the Independents' chances of election, especially on top of the electoral changes

policy making body, and Council can make policy on election materials whenever it sees fit. We believe that is not yet too late to make policy on posters or other election material. Not one person has nominated at this point in time, so no one could complain of being disadvantaged. Candidates could be informed of the specific policy that will apply during the elections in the mail.

Motion:

That during the election period, defined as the period after nominations close until the end of the elections, that:

1. No candidate will place posters anywhere except on SAUA pin up boards, which will be provided at each polling booth. (a) The pin up boards will be provided for SAUA candidates. Posters of candidates will be no larger than A4 size. Each candidate will have no more than 1 poster per nominated position at any particular polling booth. No candidate will poster over the top of another candidate's poster.

(b) Posters will be made from non-glossy 100% recycled paper.

(c) Non-compliance with any of these policies will result in the candidate being fined. Repeated non-compliance will result in the candidate being disqualified.

2. There will be no pigeon holing of printed election material. Handwritten articles can be pigeon holed. Again non-compliance will result in the candidate being fined.

3. The enforcing of the policy will be the responsibility of the Returning Officer, with the assistance of the polling clerks. The money for the pin up boards will be paid for from the Environment Officers' campaigns line item.

"Despite much rhetoric about trying to reduce the power of the political factions, when an opportunity to do something positive arises, most Councillors don't have the political will to support such a proposal"

enough funds to spend on advertising. In a curious move, the Returning Officer for the elections, Nick Dunstone, argued that it would be unfair to candidates who had already nominated to enforce policy which candidates had not been given enough notice of. It was pointed out by the Environment Officers that no-one had yet nominated and it would be possible to advise candidates of any changes to SAUA policy. Of more importance was the fact that it is Council's responsibility to determine policy at anytime it sees fit, and it is the Council's constitutional authority to enforce policy. Much of the discussion in the meeting revolved around whether the returning officer has the power to affect election policy in such a way. It was argued incorrectly by the "Independents" on Council, Bec Shinnick and Anthony Roediger, that Nick Dunstone did have that power.

It is simple to be cynical about these things, but it was interesting that the

already passed that will reduce the effectiveness of the Overseas Students' Association voting block, which usually went to the Independents.

Despite much rhetoric about trying to reduce the power of the political factions, when an opportunity to do something positive arises, most Councillors don't have the political will to support such a proposal. It is a pity that in a time when we desperately need to be responsible as a community towards the environment self interest inevitably rears its ugly head.

Jo DeSilva and Andrew Goose Wait
Environment Officers of the Students
Association of the University of
Adelaide

Copy of Motion Proposed by the Environment Officers

Poster Policy.

It is the SAUA Council who is the

Tracing those common lines

Multicultural Week has finally received its long-awaited logo which was conceived by Jack Ellis and produced by Tania Davidge, both Architecture students at Adelaide Uni. Tania heads the design team which is currently working on the banners and publicity material for the event which will take place from Sept 6 - 10.

The central motif of the logo depicts the lines of a thumbprint which to us, portrays the common threads that unite us all, however different, as human beings. It is hoped that in focusing on this we may represent multiculturalism as not being about politically correct or economically wise, but simply about peoples. And though we may come from different backgrounds, we are essentially not all that different after all.

As a way of personalising *Multicultural Week*, and incorporating the thumbprint theme, we will be drawing up an enormous world map which will be displayed in the Helen Mayo Refec. Students, staff, and the person off the street will be invited to make their mark, by placing their thumbprint and their name on or beside their place of birth or ancestral origin. This will happen at the opening ceremony of *Multicultural Week* on September 6. At the end of it all, we expect to see a map of the world covered with prints and names. We hope that you'll be there to help us draw some common lines.

Justine Vaz
Multicultural Week Organising
Committee

For more information, or to find out how you may participate in the week of food, performances, exhibitions, workshops and more call 3035852.

Letters

Told you so

To student politicians and Labor voters, It is ironic to see the protests presently encouraged by our student politicians in light of events earlier this year. Prior to the last election, we were subjected to a barrage of anti-Liberal propaganda by the same student politicians based on the GST and the Liberal's Higher Education policy. Much of this barrage was funded by the Union fees of all students, regardless of their political affiliation. While our student politicians sought to disguise these advertisements as "information", they somehow forgot to provide any information about the policies of their (apparently) beloved Labor Party. In fact, very little was said at all about the Labor policies on education and tax (real policies that is, not lies and bribes), no doubt because the Federal Labor politicians would not tell us what they were. The only indication we were given was that Labor would not include any policies similar to those of the Liberals, as was stridently claimed whenever otherwise was suggested. In effect therefore, all those who voted Labor as a response to these two issues did so "blind", with no knowledge of the package that they would receive, trusting in the vain hope that Labor would be true to its limited and evasive word.

Well, to the surprise of only those gullible enough to listen to Labor, we are now about to receive a tax on many of those items which features in a scare campaign advertisement about the GST, Labor's promised (indeed legislated) tax cuts will be thrown out on the basis of "responsibility" and student politicians will begin complaining about changes to HECS prices and payments.

One must question why Labor only realised after the election that they would have to abandon their L-A-W tax cuts in order to be economically "responsible" - surely as a Party continuing in power they cannot use the old post election gambit of "we did not realise just how bad things really were"? Ultimately, Labor must be revealed as a cynical and manipulative lie machine, willing to do anything to be given the opportunity to continue to ruin Australia. Promises that weren't made can't be broken, aggressive attacks that turn into backhanded acceptance after the event - these have now become the stock and trade of Australia's political scene. At least the Liberals were not afraid to tell people what they would be getting. Labor very cleverly attacked the Liberal's policies without laying out any substantive policies. They and their minions in NUS conducted an essentially negative campaign ("We will not introduce any form of GST", "Not even Ripley can save you" and sundry statements about how bad the Liberal's education policy is) thus relieving them, in the most part, from having to formulate any policy of their own.

So to all those who voted Labor, to those student politicians who so vocally (and generally with student money supported Labor: take what they are giving you - you deserve it you fools.

Adam Stapledon
Commerce / Law

Listen here, young man

Dear David Moxham,
It's nice to know the standard of journalism of "On Dit" has risen twofold since you joined the fray from "National Enquirer". It's something I would not be brave enough to admit to the entire population of Adelaide University. The kind of "sharing, caring journalism" Australia tried oh so hard to import from American shores, the kind of journalism that spreads the infectious idea that "growth as a human being comes from nurturing" those around you. Personal attacks aside, I wish to point out some really important points that you failed to acknowledge in your argument.

Yes, people are entitled to have their own opinions but if you're going to publish them, for God's sake print the entire picture! Otherwise you too will be presenting the kind of propaganda to which you so object, and how dangerous that would be! Firstly, the Protestant work ethic is not, as you so beautifully expressed, "bullshit". You may not see it working in some instances but the idea is not just about becoming rich from hard work, it is an attitude. It is about believing that effort produces results, just as Adelaide Uni students know that when they put the work in, and make the extra effort, the results and grades will reflect just that. The thing is, if everyone had your attitude, we would all be living on social security, which, by the way, they don't have much of in Japan, - so that throws that part of your argument out of the window. - Japanese production is definitely not due to community spirit, but their competitive and hard working nature which they must have to even survive. It is this actually, that has put them at the top of the economic ladder. Certainly, if it wasn't for people with that attitude you so despise, that worked for money, that worked for success, those people that have earned millions plus and now pay quite a lot of tax on it, who would be paying for our education? If it wasn't for the Kerry Packers of this world, you basically wouldn't be writing for "On Dit" David. I'm not asking you to like these people, not at all, I'm asking you to look past your selfish ideals, and see that if it wasn't for the people and attitudes that you hate so much, you yourself wouldn't be able to dream your dreams. You see David, it is because of those things that we have the country that we have now, the country whose trade unions you are so proud of, the high standard of living that you so enjoy, free speech that you take advantage of, etc. etc. They helped build this country, and some of the good things they started, you take for granted now.

It seems to me, that you have the idea that you simply can't be rich or believe in the Protestant work ethic, and be unselfish at the same time; no, you want Adelaide Uni to believe that those people are only greedy, and only do things in their own self interest, never for the love of another human being. Really David, I just can't tell you enough how wrong you are. You know, they developed a political ideal around your picturesque philosophy, and if you go to Russia now, you'll see how it failed.

Most sincerely,
Caroline Gerard
1st Year Arts

Letter of the week

Dear Readers (especially the politically minded),

I would describe myself as open minded, and I am not attached to any political dogma or organisation. In short, I believe myself to be an objective observer of the silly bitching and shit fighting that go on between the Left and Right on this campus. Thus, I would like to make a few comments about On Dit and the new magazine, Eye Among The Blind.

I challenge Dennis Dragovic and anyone else who is interested to respond to this letter, addressing the points that I have made.

While it is true that there are more articles that could be categorised as "Left Wing" printed in On Dit than "Right Wing" ones, I am informed that this is because few "Right" articles are contributed. Despite the regular appearance of letters of complaint written by Liberals such as Dennis, On Dit does not have a political bias. On Dit belongs to the entire student body - it is an open forum for political discussion that exists for the use of all (although thankfully not the sexist, racist or homophobic).

So why don't Liberals write articles for On Dit instead of constantly complaining and sniping all the time? One can only draw the conclusion that they can't take the heat.

The birth of Eye Among The Blind suggests that the Right on this campus are scared of debate and open discussion. I can assure you that I approached "Eye" with an open mind - but was disappointed to say the least. Frankly, it's a bloody disgrace!

Unlike an open forum like On Dit, Eye Among The Blind has a clear political agenda. Just like publications produced by Labor, "Eye" is biased and little more than a propaganda rag. It is a "closed" publication, where genuine debate is not possible. "Oh Dear" would be a more appropriate name for it.

I look forward to reading On Dit because its open format offers a variety of political viewpoints and opinions, something that is not available elsewhere.

"Eye" is crap because it pretends to be what it is not. It is a disgrace because it pretends to be something other than a self-interested propaganda rag. It seems to justify its existence by denigrating On Dit for its supposed political bias (crap!).

As a "closed" party-political mag, "Eye" serves to sidestep open debate with other political viewpoints in forums such as On Dit.

You leave me with the choice of calling you all chicken. It is important that politics is freely discussed and political positions free to be criticised. It is certainly true that the left has a vociferous and eloquent following on campus and I can only deduce that the sloppy examples of prose to be found in "Eye" need to be shielded from open discussion in your separatist mag.

Please defend your actions.

Eduardo Martinez

Groupies/fread

Dear On Dit Readers,

We would just like to take this opportunity to tell you about a great band comprising of Adelaide Uni students. "Mog" is a 4-piece band with a unique sound which is kind of hard to describe, although one may detect a very vague resemblance to Living Colour. It's lyrical content is diverse, ranging from the ultra deep and meaningful to mellow songs about love to songs about coffee which aren't really about coffee! Original vocal harmonies feature throughout and Jon Ormrod, the legendary guitarist, provides some great solos.

They recently won their heat in the Yamaha M Rock Competition and competed in the State Finals on 10th August at Heaven.

Henry, Craig, Jon and Thom, we think you guys are great and wish you all the very best for Tuesday.

Lots of love from

"The Groupies"

P.S. If you come and see them for nothing else, come and check out their hair!

Paradise found

Dear depraved fools at On Dit,

As I read Nick Smith's article on Paradise Beach in a recent edition of On Dit, I found myself sympathising with him for I too have put myself through living hell by watching this horrendous excuse for a television programme. In my humble opinion (which probably isn't worth a steaming pile of shit that has just dropped from the diseased bowels of a nematode-infested camel), Paradise Beach has the potential to bring even more shame and humiliation upon this country than Sylvania Waters ever did and as a consequence, I feel that it must be axed immediately. Once this has been done, I propose that the timeslot it once occupied be filled with a diabolical new show of my own warped creation: *Parasite Beach!*

Unlike Paradise Beach, which is set in a nauseatingly pretty and happy environment, Parasite Beach would be set on an area of coast once used as a testing site for biological weapons and a dumping ground for thousands of barrels of radioactive sludge. The sun continually shrouded by acid rain bearing clouds and the air pungent with the oppressive stench of decomposing seaweed and fermenting sewage, *Parasite Beach* would be a place of unbelievable misery and morbidity, where giant bloodsucking insects and other parasites bred uncontrolled and the only forms of life in the otherwise dead oceans were a few grotesquely mutated sharks and hordes of piranha fish. The beach, a dumping ground for hypodermic syringes and waste from a nearby plaguehouse, would also be littered with landmines, rotting corpses and rusty barbed wire and every day, aging Nazi U-boats, commanded by nonagenarian nut-cases who didn't know that the war was over, would patrol the coast, always ready to

Letters

torpedo any fool who tried to go out to sea in a boat. The resort township at Parasite Beach, consisting largely of abandoned houses in which weirdos dwelt, disused dog-food factories and dilapidated hotels run by unscrupulous prison escapees with long records of multiple murder, extortion and drug pushing, would also contain a large plague house (the occupants of which were continually escaping) and a multitude of decidedly sinister and unlawful establishments, all controlled by a psychopathic crime king who makes Kano from "Mortal Combat" look like a snotty-nosed little mummy's boy. A few four-star hotels would also be present but these would be patronised almost exclusively by evil drug barons, deranged cult leaders and sinister practitioners of the dark arts who had sold their souls to evil deities in return for a few years of wealth and warped power.

In addition to all this, incurable, highly contagious and exceedingly disgusting plagues, originating from the remains of the ancient biological weapon laboratories, would continually sweep through the resort, condemning many to a slow, pus-filled death and attracting undesirable individuals to the town such as Fender "I like the pain, I like the misery" Tremolo and his band of Flesh Pirates. By day, gangs of deranged bikies would patrol the streets, massacring each other and anybody else who got in their way while at night, the township would swarm with gangs of Horned Chaos Beasts, drug-addicted psychopaths and lunatics in lame togas and hooded robes who sacrificed comely virgins to long-forgotten Babylonian gods of filth and pestilence. Insane cyborgs and revolting, flesh-eating mutants, created in huge numbers by demented scientists, would also prowl the darkened lanes and alleys while members of the Kooky Clown Kult (KKK), a gang of chainsaw-wielding maniacs who dressed up as clowns, would cruise the streets in brightly-coloured "Happy Wagons".

To really make things interesting, several busloads of rather braindead tourists would suddenly arrive at the resort, having taken a wrong turn on the way to a sunny Wirrina-style holiday camp. Forced to stay at Parasite Beach, their numbers would gradually dwindle until only one remained to try and escape and tell the outside world the truth about the horror that was Parasite Beach. As he struggled to survive, morbid death metal songs about decomposition, birth defects and nuclear destruction would play continuously in the background, adding to the overall effect of utter despair.

This, then, is my idea for a replacement for Paradise Beach. If implemented, I am sure that it would send Paradise Beach scuttling back to the miserable septic tank from which it crawled and hopefully, it would bring back, pride to a country in diabolical need of it.

Yours from the smelly depths of Goro's drop-pit,
James Brazel
Organic Chemistry

Are you being served?

Dear Editors,
I have enjoyed frequenting the Union Gallery at least twice a week with various friends this year. They serve great coffee and fabulous cakes. The service is friendly, if sometimes a little too unobtrusive. The staff there have raised their eyebrows at my old but current Roseworthy student card on occasions, but recently it caused me great embarrassment.

I presented my card for a discount to be told that it was not an Adelaide University card. Surprised, I handed it back to the nice young man behind the counter pointing out that it was. Peter G. served me sourly, saying, "Oh, we don't get many down here - not enough sheep". Not since I was the only kid to wear shorts perennially at primary school have I been made to feel, if only fleetingly, that inadequate. A public object of derision. Well, Pete-baby is obviously a person of unfathomable wit and intelligence, but I disagree. There are sheep on the North Terrace campus, as well as at Roseworthy and Waite, and of a particular ignorant and, I hope, minority flock, he is one.

In defence of my Wine Science associates, among them are the most free-thinking and genuinely intelligent individuals I have ever met. Chefs, nurses, an Arts graduate from Melbourne University - one has studied Radiography and Meteorology, another is a photographer. There's a guy with a Masters in Economic History who has windsurfed some of the most extreme coastlines in the world. Still another has an extensive collection of philosophy.

I couldn't make us out to be the intellectual elite: we have our ratbags among us but without them we'd be a pretty humourless bunch. We aren't all sheep fuckers.

It seems that if you can't be belittled for your colour, religion, sexuality or sex, you can be belittled for the campus you attend. I acknowledge that there are a good many ignorant people in university society, but must the Union employ them?

John Considine

3rd Year Wine Science
President, AU Mountain Club

Dear Editors,

Firstly, I would like to commend you for the excellent article "Liars, Damn Liars and Self Interested Individuals" by David Moxham in 2nd August On Dit.

Secondly, I would like to protest at what I consider a ghastly, may I say vile, cover on the 26th July On Dit. While I can empathise with the desire to achieve one's hopes and dreams in life, nevertheless as a feminist with a small f - one would like to see women and men treated equally in society - surely the exposure of the female form in a degrading way is not a helpful way to achieve such a goal.

I remain,
Sincerely yours
Lorraine May
History / Politics

Book 'em, Danno

I am writing to draw attention to the library's harsh treatment of people who lose books. Not only do you get slapped with a bill for the replacement cost of the book and the infamous \$30 "handling charges", but you are also banned from borrowing from the time the bill is issued until it is paid. This seems to be a well-kept secret, since I work in the library and I didn't know about it until it happened to me.

While I accept it is the borrower's responsibility to pay the replacement cost and the "handling charges" (at least until they are abolished, I hope!), I think it is ridiculous for the library not to give you a period of time to pay before suspending your borrowing rights. Especially as no warning of a suspension pending payment is given, either when you report a book missing, or in the warning letter the library sends to inform you that you will be billed if the book is not found. The library would not lose any money by giving people some time to pay the bill for a lost book, so there seems to be no reason not to adopt such a policy. I hope that now the situation has been brought to light, something will be done.

Hopefully,
Sarah Stokely-Willcox
Law / Arts

Ol' big ears

Dear Nick Smith,
Usually it is the "old" Star Trek fans who defame the next Gen. You know, the ones who love to boast, "I watched the *original* Trek every week when I was growing up". Well, I guess I would have if I was actually born way back then.

Obviously you weren't watching the week Captain Picard thumped a Ferengi. Or when he was telling Wesley that in his youth (yes believe it or not he did have one) that he was a bit of a wild child who used to get into fights regularly and ended up with a stake through his heart; thus beginning his diplomatic career (after the heart transplant of course).

The Next Generation is entertainment with class and if you don't have the intelligence to appreciate it; go hire out videos of the old show with its shaky fake sets and piss weak special effects, don't bother staying around till nearly midnight to watch it, and don't waste space in On Dit complaining about my favourite show.

Judith Welster

1st Year Science
P.S. Three cheers to Aunty for bringing back The Late Show!

Last Stand

Dear Matthew Denby,
I guess that, even though your predictable letters amused me, it is time to end our little correspondence. I wrote my first letter in an attempt to draw to attention your laughable generalisations of a smoker's personality. Obviously, you're going to insist on making wildly inaccurate judgements about

my psyche, so there's no point in me wasting my breath. My friends and I have found your letters amusing, but last week's was just not up to your usual, over-the-top, seething standard. But I guess you had to make sure that your letter was written in under three weeks this time. I'm suitably impressed.

Well, it's time for me to wander amongst pastures new. You were right about one thing, though, Matt: *Smoke on the Water* didn't warrant the reaction it got - boredom on my part I suppose. But Matthew, you will always be the wind beneath my wings. (Oh dear)

Goodbye Mr Denby. Let's hope your next venture into the universe of creation writing won't be so utterly wasted. Because I'll be here ...

T.R.J. Kittel

Prince of The Pond

Calling all Feminists,
Re: Blue Stocking Week!

Contrary to popular belief, I *do* support the equality movement but at the same time traditional roles must *not* be denigrated. There are women who like and enjoy motherhood, so why not allow for them in the debate? In order to win more support and therefore gain greater advances can be made, it is important to have as many friends as possible.

As a comparison: - who likes being verbalised by a religious fanatic? No one I'm sure! So too does this apply to women's issues and equality in the work environment, Govt and so on. We of course must realise that equality and equity are the key words not competition and hate campaigning. I agree with equal work equal pay and work at home as mother then pay them too or change the social structure so that one wage runs a family again. Child pornography is out as it is like "violence begets violence" and so too do children suffer. Ask *me* how?! No violence in movies for the same reason. I enjoyed the *all* female band, ate carrot cake from a table and later exchanged friendly shoulder pats and hugs with the cake maker, and bought a book on Lenin from the women on the Resistance table without any fear of male bashing!

I don't support M.A.D. because they are just that!! I now sit in a classroom of feminists while I try to clear my perspectives on feminism. I am not now nor ever was an anti-feminist just anti-fanatical and there is a very *big* difference.

So next time take it easy eh?! Hugs and kisses to S & S! From the Prince of the Pond at Pinky's Flat.

Love to you all
Bufo Marinus (Toady)

Betcha don't print this either so prove me wrong for once!!

XXXOOO

Letters

Put a sock in it

Dear Blue Stockingers,
I have often wondered just when the time would be right and I guess now that Blue Stocking Week is here, it is the right time. So, why in the hell are we having a Blue Stocking Week? Surely time, money and energies not to mention the full page in On Dit, could have been better spent? People felt they had to complain about Blue Jean day, the Women's movement felt that they had to complain about Gay Pride week, and the biggest bee in their bonnets was that of some petty little cartoon character in the student diary. Do they feel that they got the short end of the stick by not getting a mention in the diary? Poor, poor women! So now I ask the question again is Blue Stocking Week really that needed? I don't see the University having a Men's Week, and if we did then I imagine that the women would again have something to bitch about and tell us to do something original. I am quite sure that the women, the feminists and the dykes and all those other poor downtrodden souls are going to complain and bitch, complain and bitch and bitch some more about this letter. Quite frankly, whoever Frank is, I couldn't give a rat's arse about what you think of me, my opinion or my comments. This is my opinion and should be respected as such, just as you want to be respected as a woman. I am very tired of the constant man-bashing that occurs on this campus and of hearing of the perils of being a poor down trodden, unappreciated woman, as are many of my friends, both male and female. Women are entitled to equal rights but should realise that you can't do it by putting others down to make yourselves look better (or is superior the word you want?). It's about time the man bashing stopped, so get off your arses and put all your hot air to good use. Maybe then will you achieve something that will earn you the respect of others and maybe within yourselves. After all, respect is earned, not expected.

All femmed up!
Mark McAdam
Science

Mr Men

Dear Mr Anonymous,
Mr Skinny, Mr Daydream, Mr Quiet, Mr Silly and Mr Forgetful would like to thank you for their recent exposure. We would like to congratulate you on your artistic effort. We are indistinguishable from our portraits. We can see that, judging by your colouring in, you're no Mr Messy!
We would like you to lift your shroud of secrecy and reveal your true identity. Even if you're a Mr Madame, it's OK, we will still be your friend!
If you surrender yourself, we can all hold hands and go to Comic Fetishes Anonymous (CFA) together.
Your friends,
The Mr Men Friends
P.S. We need an antidote, we're very (sic) so give generously to the CFA fund.

We can't spell proper

Dear On Dit Editors,
Could you please make an effort to correct spelling and typographical errors in your newspaper? Such mistakes substantially reduce the impact of articles and letters submitted. They are frustrating for the writer who goes to great lengths to ensure that his or her submission is accurate. Any spelling or grammatical errors also diminish the overall quality of the publication. For a university newspaper we'd expect better.

Sincerely,
Peter H. Slegers
Law

P.S. I've never heard of a Green Civilisation, only a Greek one.

The science of myth

Dear Vice Chancellor,
We wish to register our disappointment with Professor John Bowie's actions as department head regarding possible cuts to the practical component of Chemistry I. Whilst we are fully conscious of the dire financial situation facing the department, we deeply regret the autonomous and frankly insensitive manner in which he has approached this issue. At the departmental committee meeting on June 1st Professor Bowie raised the very real possibility of cutting the Chemistry I practical component by half and his intention of modifying the 1994 university calendar entry to allow for such a change on June 4th. He later told a meeting of concerned postgraduate students that he had only contemplated such a change on the morning of the aforementioned committee meeting.

We have good reason to believe that Professor Bowie has been aware of the possibility of such cuts for some time and has had ample opportunity for discussion with the students of the department. We are most concerned with the impact these cuts will have on the quality of teaching at first year level and any decrease in the level of financial support for future honours students. We believe that by refusing to consult the student body on a decision of such relevance to us Professor Bowie has treated us with contempt, and that by antagonising the postgraduate students he will only be hurting the department as a whole.

Yours sincerely,
Concerned postgraduate students of Organic Chemistry
(31 signatories)

Ummm...

We, the citizens of the Union Cellar, would like to thank the management of Union Catering for coming to meet their subjects on Wednesday, 4th August. No extravagance was spared for the Royal Visit, including complimentary refreshments and, to soothe their

jangled nerves from the difficult task of loosening, I'm so sorry, using Union funds, that bothersome Jukebox was turned down to a sensible level of 10 dB. Since we were so thrilled to see our lords and ladies, we did not mind that we had placed three gold pieces in the jukebox immediately prior to the red carpet being rolled out.

Thank you again for gracing us with your presence and we eagerly await your next visit, coinciding with the return of Kohoutek's comet.

With our loving devotion,
Your Humble Servants

Take a long line

In response to Name Withheld (N.W.) 'Some Feminisms are better than others' (2/8/93), may I add the following:-

At the outset I assume that neither my gender nor my ethnicity preclude me from this discussion since it is difficult to assert that either accident of birth bestows any inherent virtue or unique magic. As N.W. alludes "ethnocentricity and patriarchy" are more significant conditioning forces and their machinations represent among the greatest impediments to people's dignity. Ultimately, larger and prevailing economics and political arrangements dominate the nature and existence of one's limited alternatives of real choice.

Without having read Ms McEwen's original comments, I assume (correctly, I hope) that N.W. has quoted in context and meaning, and thus N.W.'s criticisms are important in addressing some apparently broad, ill-weighted, if not simply incorrect, cultural generalisations. However, rather than a response to a response, I wish to focus on certain aspects of N.W.'s article in the hope that this might in some minor way broaden the basis of intelligent discussion on feminist issues.

(Perhaps I should hope in some very vast and major way. Just two columns right from N.W.'s letter, we find Alexander E. Smith's "balanced and fresh" (sic) gem! Although "boring" to Alexander-"dull ringing in my ear"-Smith, it should be acknowledged that feminism is an increasingly diverse and complex issue that has long moved past the simple superficial "equality" of liberalism. Anyway, back to reality ...)

The contribution of domestic labour and how it should be regarded within the household given wider relations with the larger economy has been a subject of debate for some time. Of course, the majority of the world's women carry on domestic labour in addition to that also conducted outside the household. In fact, the major contributions may be essential to the very survival of that household. One cannot fairly devalue such a role.

Unfortunately, N.W.'s final argument tends to fall apart in its attempt to contradict Ms McEwen's apparently misguided perspectives. Unless N.W. is willing to contend that "tradition" resides within the genes and is an immutable entity in a given genetic pool, it becomes absurd to suggest

that contemporary Japanese society is "traditional". The Meiji 'restoration' and subsequent developments represents one of the most profound transformations of a recognisably agrarian society into one of advanced industrial capitalism with a major impact upon the world economy. Particular and selected aspects of "traditional" culture have certainly been employed in the contemporary context. Nonetheless, I suggest, for example, that the samurai or the swaggie are mere symbolic constructs in present day Japan and Australia respectively, and are hardly significant factors in the complex relations required of individuals within such economies.

Thus the very nature of modern Japan has been predicated upon tumultuous economic, political and social forces and changes. If then, one chooses to take on something of a "traditional" women's role in such a context, then I am surely not to question the validity or correctness of such an individual choice. In fact, it is irrelevant to the argument whether I find virtue or otherwise in such a personal decision.

It may be more succinct to question which sections of Japanese (or any other) society would find such roles efficacious or merely convenient in the general case, and why? To continue, it may also be illuminating to also ask, given the well documented shift in male occupations away from "traditional" (pre-Meiji?) roles, why have so few Japanese males failed to take on diverse and alternative mantles, for example, domestic employment itself? Surely this is just another non-traditional male possibility (rarely taken up) yet one expected, almost required of women alone. Indisputably, the situation in Australia may only be marginally better, but it is not my intention to draw comparisons based on the singular and dubious identifier of nationality alone.

The conclusion of N.W.'s argument ultimately fails because it emphasises the particularity of people's as a basis for understanding in itself. Certainly differences abound due to specific historical circumstance but it may also be worthwhile to consider the common nature of experience of comparable sections of respective societies given an ubiquitous mode of male dominated organisation and production dictated by economic rather than human imperatives.

Jeff Kruse
Politics

Attitude Problem

The ABC's youth wing, the Attitude crew, are back with a series of current affairs snippets that promise to stroke your short attention span in all the right places.

The current affairs team that earlier this year revealed Adelaide was the amphetamine capital of Australia, featured more intrusive graphic design than a 1980's copy of *The Face*, and included mysterious footage of an unemployed woman playing with Barbies, is back on the ABC for a Wednesday night residency. *Attitude*, the 'Yoof Culture' currentaffairs show is about to grace our screens again.

The question is, do under-25's really need their current affairs presented in bite sized, pretty packages? Surely *Four Corners* doesn't use that many big words. It seems the creators of *Attitude* are counting on our short attention spans, and our religious viewing of *Video Smash Hits*. Presenter Samantha Butler explains.

"Just speaking personally, like I was brought up on a diet of video clips, and rock music and that sort of thing. It's a lot easier to absorb the information when it's presented in the sort of style that we have which is fast paced, quick edits, that sort of thing. I mean I do watch other current affairs programs, and I find them a bit boring and they can drag on."

Younger people, or so the market research analysts tell us, like their news fast, brief, and preferably with a soundtrack. Might this effect a show's ability to produce more in depth interviews or cover complicated issues?

"I'm not quite sure. We can still get across a lot of information, we just do it in a different way. I think you can still get across the same amount of information though."

The new series will introduce a new reporter, Nick Bunsworth, who will replace the Aboriginal reporter who has moved to the ABC's *Blackout*.

"It's also going to be a lot more in depth, better editorially. The new researcher, Nick Place, has a strong background in newspapers and that sort of thing so, the journalistic content will be a lot stronger than it was in the last series."

Thankfully they have removed the Hard Copy-esque shots of the reporters turning dramatically to camera with their names darting across the screen before each story.

"Now we can develop things a little further. For instance one of the programs we are doing is an education one, and we are looking at how education used to be like a boutique, and it was only for certain types of elite people who could afford to pay for education. But now is open to lots of people. So instead of using the typical vision of unis, TAFE, or a College of Advance

Education, we sort of parallel it by looking at it like a boutique and a supermarket. Things like that, just the way you think visually to get ideas across, it's a lot easier to come up with things that are a bit different."

Samantha Butler's own background is the communications course at the Queensland University of Technology, an institution that was recently judged 'University of the Year' by the annual *Good Universities Guide*. With all the debate over the content and proliferation of these courses elsewhere, just how applicable in the 'real world' are the skills' universities provide?

"That's something that I've often thought about a lot. Sometimes I get disillusioned and I think uni is pathetic, you don't really need it, especially with something like journalism courses where a lot of it you can learn on the job. I guess the best part of it is that you can learn all the different mediums like print, electronic media, and TV as well. Whereas if you went straight into the workforce you would be specialising right from the start. But by the same token I still don't know how much worth there is in doing a journalism degree because you could start off as a cadet journalist on a newspaper and get a really strong background in there and then go off..."

Attitude's second series promises a similar format to the first production, where one theme or issue is explored in several segments by different reporters. "Everyone in the whole team, like all the young people have an idea that they might want to do, and we have a research team as well. It depends on how much time the reporters have. They may have an idea and chuck it to one of the researchers, and 'say see what you can come up with for that, I think it would be good to do a story on so and so.' And we basically have to justify to the older people, the executive producers and the senior reporters why we think this story should be done. So the stories do come from the younger people but it's hard work trying to convince the older people and that the stories are worth doing and our audience is interested in it."

Many of *Attitude's* prototypes, shows like *Blah Blah Blah* or *Beatbox*, have been accused of presenting current affairs that was far too political to be described as 'just the facts' reporting. *Attitude* is obviously trying to incorporate more traditional journalistic focus.

"We editorialise in that we try and put as many different viewpoints up on screen as we can. Obviously with the homo phobia program for example we were looking at it from a perspective that yes homo phobia is wrong. So there was an editorial viewpoint there."



Samantha Butler, *Attitude's* presenter

It remains however a perennial problem. "That's one of the things I was getting disillusioned with at uni in that you try and be objective but it's just impossible because it's just impossible to be objective, even in the way you structure a story, obviously you are giving more emphasis to something else. So what we try to do is not to be objective, but at least you can be balanced. So if your putting one view point up you have to counteract it with another. So we try and make the show balanced rather than objective, because I think objectivity is just an illusion." During promotions for the first series a producer referred to the team as being a diverse bunch, including a 'girl spunk and a boy spunk'. It's an odd way to refer to your reporters, but as it turns out Samantha Butler is happy to point out the term didn't refer to her.

"Actually the girl spunk wasn't me so... It was Alex Tarney, she's from Adelaide. I think the boy spunk was Aaron Peterson, the Aboriginal reporter, and he's left."

So Samantha is the serious one then? "I don't know I sort of wonder I'm the one who is part Asian and female, and I'm presenting a program and isn't that great how politically correct the ABC

is. I don't feel any pressure on the way I look. That didn't come into it."

In up coming episodes *Attitude* will tackle HIV and education.

"The angle there is that it is very rampant in the heterosexual community but most people still see it as a gay disease. The education program will look at the fact young people have this expectation that not only will they get into university but there'll be a job waiting for them at the end of it as well. We organised a reunion with a school that is sort of on the outskirts of Sydney. We had a reunion with some of the 1987 students to look at where they've gone with their dreams and aspirations." The new series clearly promises more youth issues than a *Beverly Hills* and *Melrose Place* double bill. So if *Lateline* is making you moody for failing to cover grunge look, or if Mike Willesse just isn't talkin' your language, sit down, tune in, and relax - your show has come.

Attitude is on the ABC Wednesday nights from August 25 at 9 30 pm

Sam Maiden

Take me to your leader

Sam Maiden spoke to National Union of Students President Ken Fowlie about the rationale behind last Tuesday's protests and where the union is headed.

Newspapers these days are fond of the idea that today's youth are apathetic, lethargic, politically disorganised, and uninspired by the issues their parents were once so passionate about. They are Generation X, surprisingly conservative, and nonplussed at the prospect of yet another march around the city square to complain about one injustice or another.

The descriptions are probably unfair ones, and without doubt generalisations. Yet the prospect of high unemployment and a less than robust economy has left many more interested in securing a job than a reputation as Australia's own Che Guevara.

Last Tuesday however saw tertiary students around the country out on the streets in anticipation of this week's tough federal budget. If campus leaders, and the National Union of Students, are correct in their budget predictions the protestors had good reason to be worried. HECS to rise, repayments to start sooner, the budget would hit students, and in particular women, harder claimed N.U.S.

But while Tuesday's protests may have been national, they weren't exactly large. Adelaide students were out on the streets, but in numbers barely more than a few overcrowded lecture theatres.

More to the point critics charged, the protests are of little practical use. Held one week before the release of the budget, they would be of little use to change the substance of a document that was almost certainly finalised. And do protest marches effect change anyway? Once again critics chided, student leaders would run about in a flurry

of activity and rhetoric, students would enjoy the exhilaration of acting out *Berkely in the Sixties*, and the budget, which was already cut and dried, would once again make getting a degree that much more inaccessible and expensive.

Not so, says National Union of Students President Ken Fowlie, a 24 year old a former UNSW student who has spent the past year tackling tertiary education issues at the Melbourne base of the union.

"The presumption that most of the key decisions about Higher Education have probably passed through the deliberative processes is a fair one. I think the reason [for the marches] is both principle and also pragmatic. Principally because we thought it was important, at the earliest opportunity we had, once we were aware of the thrust of these

proposals, to bring it to the attention of students, and to the community. We saw that as an obligation we had, and that was the reason we thought it most appropriate we did that before the budget was actually delivered."

"Practically students have only been back on campus for a couple of weeks, and we set the timing of the rallies so that they would give campus organisations the maximum time to actually gather support on campus and educate people. Yesterday was as much about demonstrating concern about the nature of the changes, but also about educating both students and the community at large about the direction that higher education funding was taking." A nice principle if it always worked. But does it? Much of N.U.S's promotional material never gets within a proverbial "cooee" of students. Walk into any student association or union in the country and you will see piles of pamphlets, posters, and publications produced by N.U.S, which are poorly distributed and often never reach those who might benefit from them.

It's a problem that is not entirely N.U.S's fault. Much of the literature they produce for campus organisations is well designed, informative, and no doubt of great use to those wanting information on housing, legal rights, money or women's health. Yet there it sits, often to be eventually thrown out, after it has been thumped on trestle tables a few times, manned by bored looking student representatives. It's no wonder N.U.S has a reputation for great graphic design - and no results.

It's that reputation, however undeserved, that is met with the answer that N.U.S's plan of attack has never relied entirely on rallies and pretty posters alone.

"It's all part of a bigger process. It shouldn't be forgotten that the rallies were the culmination of a relatively ongoing process that we've been undertaking since about May of this year. We have spoken with every federal parliamentarian on the Labor side on the federal budget. We've been directly lobbying local members and also ministers and the departments. We haven't

neglected that direct contact." says Ken Fowlie.

No one refutes that most student politicians at a national level, and the politicians they lobby, work long hours, and are committed to their jobs. Some may disagree with their political perspectives. But it would be a brave soul who argued any form of politician enjoyed high levels of community regard, or that N.U.S was well understood or respected by students around the nation.

Yet N.U.S is big business. It has many

member organisations who contribute thousands to the union. Adelaide University will contribute some \$50 000 this year in membership fees. Thousands more are spent on sending campus student office bearers to a dizzying array of conferences, meetings, and training sessions.

At the annual conference hundreds converge to argue, negotiate, and haggle over the machinations of a million dollar union. Delegates running on a diet of what appears to be alcohol, lack of sleep, political junkiedom, and other drugs rush bug eyed about the conference site. My memories of the 1991 conference are of paranoid delegates, little sleep and an overall sense that people were going to thump each other at any time.

Unsubstantiated claims did the rounds that one factional heavy had threatened to thump another delegate's baby. Quite ridiculously I thought at the time, delegates referred in ominous tones to the final night of negotiations as 'The Night of The Long Knives'. One night a fight broke out in the bar that in all honesty I found genuinely frightening. As I retreated against a wall with several others, waiting for the punching and the screaming to end, I remember wondering what on earth I, and everyone else, was doing there.

Many of the students who become heavily involved with N.U.S are clearly political junkies. They are tomorrow's little Graham Richardsons in training. Some of Australia's political leaders - Bob Hawke, John Bannon, first learnt their trade in the rough and tumble world of student politics. And don't many of today's student leaders keep that fervently in mind. One of the reasons the Liberals hate student unions so much they say, is that they act as the perfect training ground for tomorrow's A.L.P.

The fact that all of N.U.S's Presidents have been Labor students, more specifically from the left leaning NOLS - the National Organisation of Labor Students - has led to allegations N.U.S is a union constrained by the future political ambitions of its leaders. Formed out of the wreckage of its predecessor A.U.S, it has never existed under a Liberal government. Ken Fowlie is another in the long line of Labor Presidents.

"It's right that I am a member of the Labor party. I don't think that has at any stage this year compromised or prejudged my decisions, or my ability to attack decisions of the Australian Labor Party. There are people who are members of a whole range of political groupings in N.U.S and I don't think it effects their ability necessarily to argue the case. N.U.S officebearers have a responsibility to their constituencies - and I think that in the past we have been very critical of the Labor government."

With his term almost over Fowlie sees



Ken, the 1993 N.U.S national President

his year as President as trying to improve both the image of N.U.S and the unions ability to service students.

"In terms of the big picture I've seen a lot of my responsibility lie in terms of trying to get N.U.S to promote a very positive public face. We've worked very hard this year to meet commitments not only to ordinary students on campus but their student organisations, and also to the public at large, whether it be decision makers or members of the community. All in an attempt to react responsibly to issues, to react professionally to issues, to provide a good service to student members."

"Equally I've been determined to broaden the direct servicing base of the union, and I am continuing to work to improve those member specific services. This year we introduced a discount voucher scheme for students, and although that had some problems, it acted as a good pilot, and we'll be looking to improve that service."

The bottom line however remains just how much contact, or even recognition do most students associate with the National Union of Students. Is the union not only doing the job, but increasing the awareness in the student community to the work they do?

As most of us are reminded in our day to day lives, you can't please everyone all the time. It is no doubt that much more difficult for organisations such as the National Union of Students, who have so many different people to please. The move to an improved 'service base' as the union leaders put it may well be a good one. Yet until N.U.S can claim a greater level of respect, or even recognition from its members, it may well remain a union supported not because it is perceived as doing the job, but because it's a good idea, and we might miss when it was gone.

Samantha Maiden

1993 Prosh Rag

THE FARCE

Prosh Edition, Adelaide Uni, 1993 Price \$1

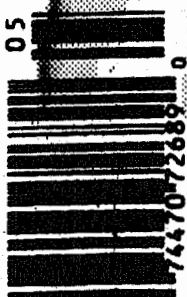
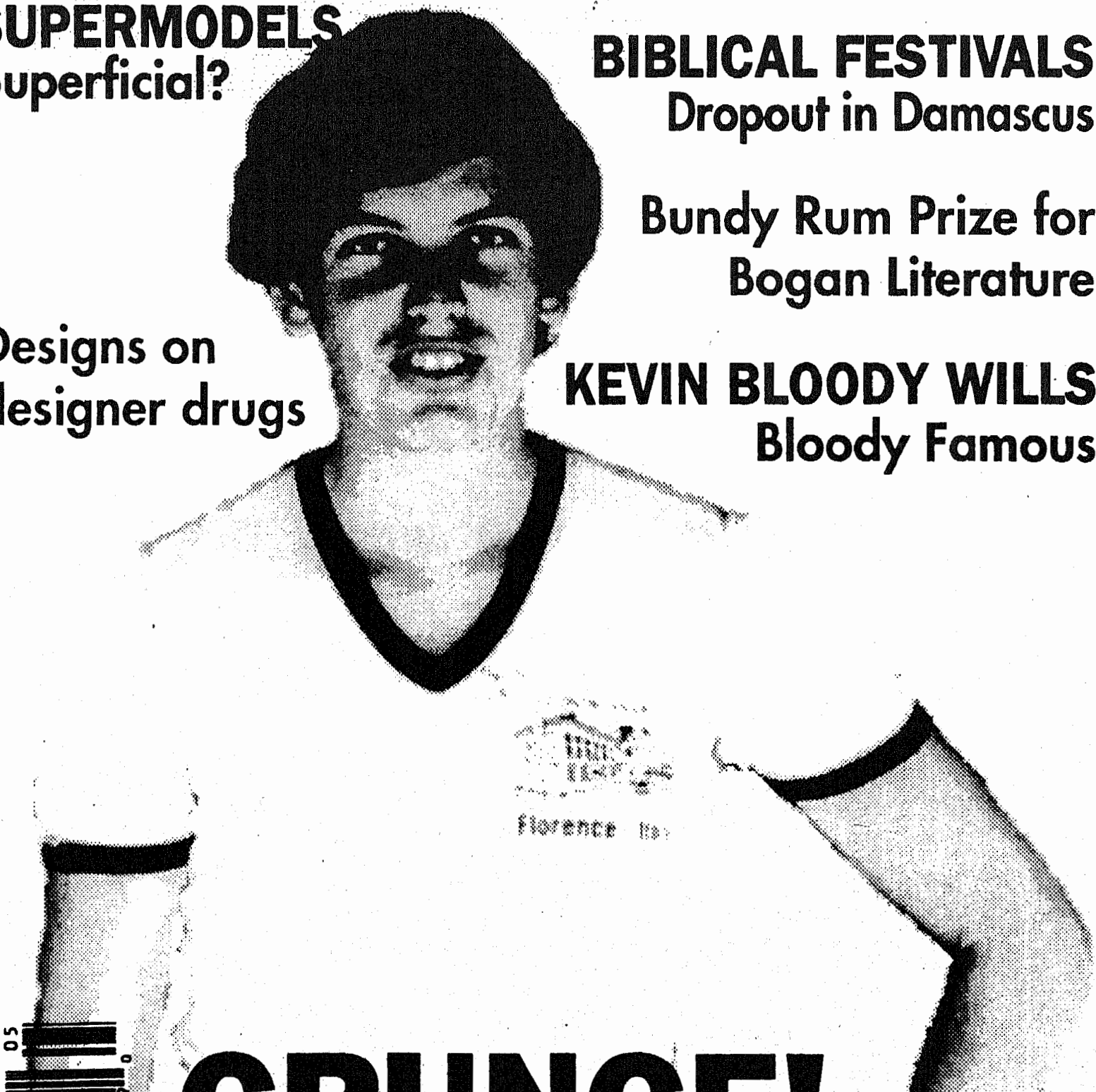
SUPERMODELS
Superficial?

BIBLICAL FESTIVALS
Dropout in Damascus

Bundy Rum Prize for
Bogan Literature

Designs on
designer drugs

KEVIN BLOODY WILLS
Bloody Famous



GRUNGE!

The look of the '90s or just passé?

B. Salter wearing
Gaultier original shirt
(\$800)
photographed by A.U.
Union

Sure to be a collectors item in years to come.
Yours for only \$1, that's right \$1, but wait, there's more...
On sale now in the SAUA

Unfortunately there exists something in this world known as sensationalism. There is some thing known as radical conservatism.

There is something known as "The Man". There are people known as "The Kids". We are "The Kids" and we like to have fun. Of course the term "The Kids" is just an expression or name that has been hung on a collective group of people. The irony is that most of those people are adults who are old enough to make up their own minds as to what is right and what is wrong. Try telling that to the conservatives. We want *Hellfire*. We want fun.

Richard Masters is a name that has made the news recently. He and Rebekah Carlson are the main instigators behind Adelaide's latest bout of sensationalism. What a round of absolute fun it's been. One of Adelaide's most interesting and innovative club ideas gets ground to a whimpering pulp by the radical conservatives. Religious groups strike again. Puritans strike again. The morally retentive, upright, God fearing sorts have bible bashed us again. On Dit spoke to both Richard and Rebekah before the shit really hit the fan.

Their spirits were high. The club was set to go ahead with a wave of publicity that would have brought all the fetish fiends out of the closet and into the open. This was a good idea. The Hellfire Club had worked in Sydney. It had worked in Melbourne. Why shouldn't it work in Adelaide? Why should Adelaide even be considered as a venue for a club as progressive as The Hellfire Club? Ironically Richard had this to say about the reason behind choosing Adelaide as the third chapter of The Hellfire Club, "Adelaide was a logical next choice I believe." You can only wonder if Richard still feels that was about it. Adelaide is what Richard calls "a reasonably sophisticated and cultured city." Rebekah responded to this by saying "that's the reputation that Adelaide has". Is that meant to mean that Adelaide is more progressive and forward thinking than somewhere like the infamously oppressive Queensland? Everyone in Adelaide should hope so. Adelaide has set precedents with regards to other social reforms. In all fairness the track record is not without it's blemishes, but on a whole it's none too shabby. Justice Bollen may not be everyone's idea of the world's best shag. We're lucky we're not living in Brisbane. Think of how well an S & M club would go in Canberra. They could play games like "spot the politician". The flyer for The Hellfire Club called Adelaide "the true home of Australian Deviants". I always thought Canberra was the holder of that trophy.

Let's stand back and look at the situation from a greater distance. It would be easier to try to ponder where the concept of S & M clubs stems from. They exist all over the world. Club Fuck in Los Angeles was listed by Rebekah as one of the clubs on which The Hellfire Club is based. There are more in New York. The clubs work there. Melbourne can handle it. Sydney can handle it. What could go wrong? Could the venue suddenly be assaulted en masse by rampaging, rabid hooligans with an insatiable blood lust. At somewhere like The Hellfire Club shouldn't you be able to suck the blood, dripping from the wounds with a strawberry flavoured straw? The problem surrounding The Hellfire Club isn't

whether or not it's morally indecent but rather whether or not it's safe to go in and get spanked. "We have a very strict door policy" was Richard Master's reassuring remark.

"If you see a group of four boys that look like they're a bit edgy we just won't let them in. It's as simple as that." OK, Rebekah, fine. What if someone comes to the door. That person is wearing the kind of clothes that you like to see in The Hellfire Club. He sees someone else in the club wearing the kind of get-up that's all the go in The Hellfire Club. That other person is female, for instance and not wearing particularly much. We all know what happens inside the minds of some men, particularly after a bit of alcohol has seeped through the liver. There are a few logistical details that need to be clarified. Once again Rebekah stresses the track record of the club. "We've got a really good reputation in both Melbourne and Sydney as being places where trouble just doesn't happen." Why not? An etiquette exists amongst the purveyors of the S & M scene. Those who don't understand the ethos of S & M are, as you'd expect, not dealt with lightly. "On a number of occasions guys have felt, *well there's a girl tied up on a rack, she's got basically no clothes on apart from a g-string. I think I'll just go up and have a touch.* Anyone who does that is warned because they may not understand what it's all about. If they do it again a guard is called and they're straight out the door." She goes on, "Hellfire is about being a safe and accepting atmosphere and that means accepting of anything. If a gay couple want to come along and kiss openly in public and someone has a go at them then that person is out the door." The clubs couldn't feasibly continue if a safe environment didn't prevail. If people couldn't come along and be who they want to be without being harassed by others then the club would be listed in The Forgotten Night Spots Guide. The clubs in Sydney and Melbourne are thriving. The clubs over there are not in danger of closing. They have core crowds clamouring to get through the doors every week. The question of whether or not they'll have problems is not on their minds.

Richard now gets a turn. There is a definite format to the way the dungeon is handled. It's not just a spanking free for all. "We have a master or mistress who is in charge of that area. He or she works out the order of who's getting up. If a couple are going on for too long then she has a word to them. Basically she'll just control the scene. It's pretty much what people want to make of it." Lamentably, Adelaide may never know what to make of it. These people have got their bases covered. Policies are strict, as they should be. We're talking about an S & M club here. There are going to be people running the show who don't take shit from the people they're dealing pleasure to. They're surely not going to take it from people who are infringing on others rights.

Funny word that, "rights". It means a lot to many. Look at this campus and you're bombarded with it. There's women's rights. Here, have some political rights. Now have some sexual rights. It's a smorgasbord of "rights". The Hellfire Club's continued existence revolves around rights. That really is the crux of the controversy that has constricted Rebekah and Richard. The ques-



tion of the legality of The Hellfire Club is moot. There are police in Melbourne who have checked up on the club while they're on duty then come there to enjoy themselves once the working day is done. It boils down to an argument of what are the rights of consenting adults.

There was a recent circumstance where a group of gay English men were convicted for indulging in mutual S & M. A group of people decide amongst themselves what they'd like to do to themselves and to each other. They are all completely at ease with the situation. If they want to whip each other, fine. If the person getting whipped enjoys it, fine. If they want to nail each other to planks of wood, fine. If they all enjoy having it done, fine.

Irony continues. Richard raises the topic. "Corporal punishment is fine. Parents can beat the Jesus out of their children as much as they like up to the age of eighteen. But if after the age of eighteen they want to do that they get charged with assault." Anyone who opens their senses knows the way the world works. If you're not white, male, heterosexual, a Christian and a firm believer in infallibility of the state then you're going to get shafted by hypocrisy. Those guys in England will vouch for you.

S & M is the last form of consensual sexuality to come out of the closet. The gays have been liberated to an extent. The hour has come for S & M to air itself. Richard looks at it this way, "if you want to be prejudiced against gay people, you can be prejudiced against people who are into S & M." I bet Richard cats his Wheaties in the morning, "if you believe gay people can have freedom of sexuality, why shouldn't people have freedom of sexuality to be involved in S & M?" That's it in a nutshell. That is also what brings people to loggerheads with Christian groups. Rebekah and Richard are not criminals.

"Obviously paedophilia is a whole different ball game because it doesn't involve consenting adults," noted Rebekah.

be given a chance to prove itself. Isn't there a clause in the law that goes along the lines of something like "innocent until proven guilty"? Maybe I've missed something and we've suddenly changed over to a Napoleonic system of justice.

So far it's been the Christian groups that have been on the receiving end of the blame for the problems The Hellfire Club has faced. When you look at it, it's often the Christian groups that are the most vocal. The Advertiser letters section is often riddled with reactionary tirades against just about any perceived indecencies. They're not all Christians who write in. Rebekah concurs with this. When she spoke with On Dit on the eve of The Hellfire Club's proposed opening, she voiced the opinion that it was the Adelaide conservative media that had been the greatest adversary. She was not impressed with the beat up hack sensationalism that accompanied a report on channel seven. Those who read The Advertiser at least once a year would know that they have not got exactly the best record in the forward thinking human rights department. Recent incidents with regards to gay rights set that paper's credibility back a few notches. Its appraisal of The Hellfire Club painted the place as a den of sin. Conservative media has painted the place and the ethos surrounding the club as that of a subversive subculture. Rebekah Carlson stressed the The Hellfire Club is not about turning the population of Adelaide into an expanse of latex and leather clad whip wielders ready to spank your undies off. They're here to cater for a market that exists and maybe provide a forum for those who were interested in S & M. People who dislike S & M probably always will.

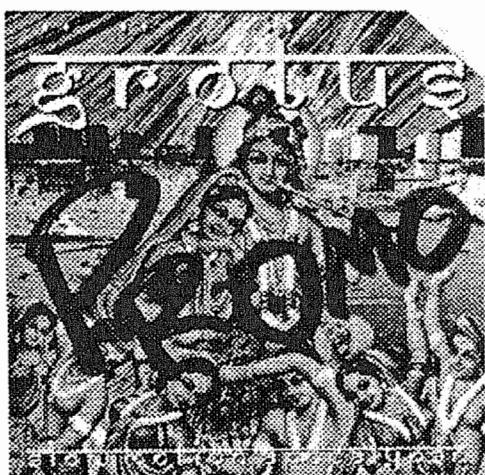
Those who take offence needn't really worry. If they don't like S & M, they're not obliged to do it. It's honestly that easy. If you don't like The Hellfire Club, don't go there. If it really is morally indecent and cuts against the grain of society then the place will lose clientele and the club closes for good. If the moralists think that most of society upholds good, clean, Christian principles then there is no way a club like that could survive. The simple fact is that clubs like this do survive. There are enough freaks, weirdos and perverts out there who know how to enjoy themselves without the stigma of a two

Burn, Baby, Burn! Disco Inferno!

"That's quite illegal and as it should be. I don't think their movement would find any support." A club catering to paedophiles is virtually unimaginable. Energies directed against paedophilia is time well spent. There is the distinction between what people consent to and what they don't that seems to be confusing the objectors to The Hellfire Club. Besides, they're judging the place before they've even seen it. How can anyone call that "informed"? The club must at least

thousand year old dogma to keep these places going. If you want to keep your rights as a consenting adult, let those who want to stifle you know. So the Christian groups find it grossly indecent. So they think it's eroding the moral fibre of Australia. The solution to those people is simple. If you don't like what's on TV, you turn it off.

Rohan Thompson



Grotus
Slow Motion Apocalypse
Alternative Tentacles

The above information should really tell you all you need to know, but then that would be cheating on my part, wouldn't it. I guess it's inevitable the word 'industrial' will be thrown about while this is being described, as it provides uneasy listening, and doesn't fit into the standard theories of pop/rock music. Yes, everybody, it's a little bit weird. Shock. Horror. A whole lot of various computerised creatures provide monotonous but hypnotising background clips, samples and cheesy radio announcers/game show hosts/ various other lowlifes having a completely out of context mechanised ramble. *Good Evening* comprises samples of 'good evening' and various irrelevant but socially ground shattering samples behind (or is that in front of?) a swinging caberet toon. Fear not too deeply, a drummer and real live bass (in a rather low and growly state of mind) frolic mercilessly. Guitar crashes every now and then, bass grinds rhythmically, yet ambience still abounds. In short this lot make the Butthole Surfers look like perfectly sane, gentle creatures who use psychostimulants in moderation. And just to be right bastards the best song (unlisted) occurs after about four minutes of dead air after the last song. The thankyou list includes Neurosis, Consolidated, Ethyl Meatplow, Sharkbait and the guy who made Koyaanisqatsi. I hope this all helps. Maybe the first three lines explained better. I am sure of two things: there's definitely some serious pathology here, and I'm going to keep listening to this in case it changes my life. It'd be nice to have one, wouldn't it? Perhaps.

Daniel Kearney

Hypnotised
Bhagavad Guitars
Shock

Did you ever hear the story of the fish and the dock? I didn't. Anyway, that has nothing to do with this lovely offering from Bhagavad Guitars. Lovely? Perhaps not. Perhaps it would be better to rate this album as Good, as it is neither bad nor excellent. It is different. From what? I don't know. What I do know, however is that the music has a sort of unique personality, the songs are not just songs. Some songs coast along, driven by interesting vocals, quite good but not perfect or controlled and constructed, or normal and boring as in so many indie pop bands today. The music is poppy, but not like standard

indie pop (as it was first described to me). It is erratic with peaks and troughs creating interest, not boredom. The guitars and their sounds and tempo are diverse, sometimes mellow and soothing, sometimes wailing in feverish style. If the music doesn't interest you, the inside cover will.

Strangely interesting.

Angus Kemp

The Buffalo Skinners
Big Country
Chrysalis / EMI

It's been ages since we last heard from Big Country and I don't know anyone that has missed them. After listening to this new album, I realise why. They were a typical 80s rock band with a country influence, and they really haven't moved out of the last decade. Perhaps if you're a dedicated fan you might like this new album, but if you were like me and have only heard a few songs, such as their biggest "classic" - *In A Big Country*, I wouldn't suggest you buy the album.

Of course, this unoriginal album contains the mandatory ballad, *Ships*, which is better than most of the other songs on the album.

Other stand out songs (well, they stand out from the rest of the trash) on the album include *Chesters Farm*, *What Are You Working For* and *We're Not In Kansas*.

Overall, if you really like radio rock and never used to be a Big country fan, I'd suggest you save your money and buy the Baby Animals next album, I'm sure it will be better than this.

Scott Berry

Road to Nowhere
Kings of the Sun
Mushroom

This release never had a chance in my discerning tape player. It was chewed into pieces after only a couple of listens. The two songs were both shallow and constrained, lacking musical imagination (one might say thought). "I'm going down, down, down the road to nowhere ... well I'm bound, bound, bound hey bound for somewhere ...". Throw in a voice that sounds like a million others, some guitars that explore the same depths and boundaries as the lyrics and there you have it. Kings of the Sun. Name says it all.

Andrew Fisher

Wretch
Kyuss

When I first listened to this album. I did not know what to think of it. However, on further listens, I began to get more and more into it. The style predominantly is grunge with a lot of bass but fast guitar on some songs give it a bit of a thrashy feel. One complaint I did have was the vocalist, who, in my opinion, did not suit the style of music (sounded a bit like the lead singer of the Cult).

Stand out tracks include "Love Has Passed Me By", "Son of a Bitch" and "Deadly Kiss".

Overall, I enjoyed listening to this album but give it a couple of listens first.

Matthew H.



Skin Yard
Inside the Eye
Cruz

Jack Endino is probably better known for his production work, producing just about all of the 'Seattle grunge bands' that mattered (and a few notables from elsewhere) than for his band, Skin Yard. Nevertheless, Skin Yard have been making this great noise for a lot longer than most. 'Inside the Eye' should consolidate their position, with a sound that should sit easily with any Soundgarden fan (although thankfully the vocals aren't quite as excruciatingly high pitched!) This comparison may piss a few people off, but disregarding any music politics the sound similarity is definitely there. This album doesn't contain anything ground breaking, but a consistent collection of metal flavoured guitar tunes, pounding drums and the trademark anguished vocals. I find it perplexing that this won't sell as many records as some of the major label backed newcomers to the 'Seattle Scene', 'cos it's a whole lot better.

Daniel Kearney

Cranes
"Forever"
BMG/Dedicated

The moniker "The Appalling" Cranes no longer has definition, even if it did in the first place. Gloom is a woven silk and Cranes wear it like kingly robes. They are appalling only to the uneducated. "Forever" is an enlightening lesson in the gothic side of life. The problem is how can anyone call a gothic lesson enlightening. I thought that sort liked vampires and hated light.

There is a definite knack to avoiding the bandwagon. There seems to be a movement whereby every band sees the glistening road to success is only travelled by those with tickets to the "correct" train, whether it's grunge, indie, dance, whatever. There is little inbreeding of trends with Cranes. They've managed to dodge shagging the "cool thing". The vocals of Alison Shaw should signal to all that Cranes are not to be boxed into a sticky labelled pigeon hole of crap genres. OK, so they're a bit gothic but at least they're not going on about spiders and the monumentally depressing angst of a remarkably affluent private school life.

The mass success of The Cure would indicate that there are enough people out there who identify with dark introvertedness to hand over their black enamel encrusted bills for "Forever". Cranes are one step ahead of them.

Cranes have jumped the hurdle of "the difficult second album" and come out on top. And they're smiling a bit too. Even though this is a slightly more "get out in the sun and down to the beach" affair than their last record, they'll probably still stay obscure. The limited edition free CD with this volume is entirely disposable.

Rohan Thompson

1/2 4 me • 1/2 4 u
Brothers and Sisters
Nettwerk / Festival

This CD single contains two versions of the title track, the album mix and the extended mix of *1/2 4 me • 1/2 4 u*. Apart from having an original title, the song is hip-hop and offers the finer points on love and breaking up. The band's style is a little like Adeva (but better) and both versions are a great, jumping and swaying from beat to beat. The CD also contains three different mixes of "One Voice", a totally "filth" dance track, comparable to Dec Lite's better stuff. This should make the play list in clubs about town and will be a shame if it doesn't.

The production is good and this is definitely worth purchasing. Getcha butt on the dance floor and swing to Brothers and Sisters' latest.

Nick Pickard

I Lied
The Killjoys
Mushroom

The chilling, seductive voice of Anna Burley creates a soft, romantic mood on the latest four track EP from Melbourne band, The Killjoys.

The title track, *I Lied*, is as passionate lyrically as it is musically making it synonymous with their moving rendition of the Lemonheads classic *Ride With Me*. The third track unfortunately needs no introduction past its name as *What Went Wrong?* is a slow, uninspiring song made up for, however, by *Mind* which contrasts the previous three ballads with a faster, pop feel completing a reasonable but quiet EP.

Justin Porter

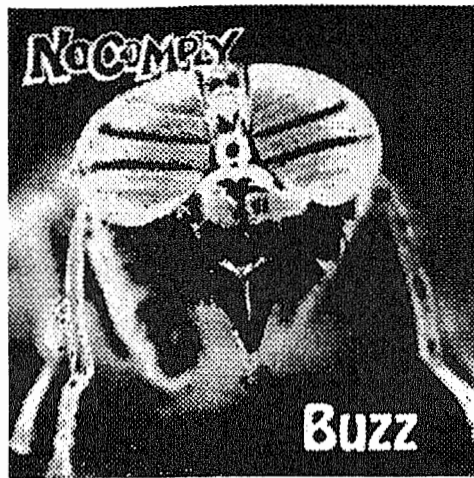
Ditty
Paperboy
Range Recordings / Polydor

Yet another LA rapper who says he was influenced by Run-DMC and LL Cool J, but Paperboy has a squeaky clean image (what, like Vanilla Ice??).

"Ditty" is a half-decent track, slightly better than Snow's "Informer" because you can at least comprehend what Paperboy's rapping. Unfortunately, there are four mixes which means you have to be a true devotee to like them all. Best picks are the "Ditty Club Mix" with the standard Erik B & Rakim drum-beat (à la "Paid In Full") and the very hip-hop "Divine Street Mix".

Paperboy comes from the stables that brought the world Salt-N-Pepa, and is supposedly doing really well in the US. Ditty has a decent beat but Paperboy still has a long way to go.

Nick Pickard



No Comply
Buzz
Shagpile

Melbourne band No Comply could well be from California and on the Lookout label, 'cos this is about as Australian as Hüsker Dü. Not that this is necessarily a criticism, I'm not one of those people who insists every band has to do something entirely new or be damned. (Hey, that's it, they're Dag Nasty in disguise but a bit faster!)

To be totally obtuse, maybe they are doing something new, because there haven't been that many pop-punk clones record in Australia. Besides, they do it just as well. Crunchy guitars, typically smooth nasal vocals (complete with American accent) and a relentless pace, hum along tunes and sensitive (but sometimes a little lame) lyrics all make a very listenable record. Come to think of it, if they did come from California, they'd probably be underground celebrities.

Daniel Kearney

Pink Mischief
Jeannette Katt
A & M Records

Imagine, if you can, Madonna with absolutely no subtlety. Not a skerrick. That, it would appear, is the image that Jeannette Katt is trying to portray in *Pink Mischief*. From the blatantly sexual photographs in the CD booklet (especially that one with her guitar) to the song titles ("Can I Call You Daddy?", "Wicked Little Wonder", "Have You Done It Before?" and "Bound for Love", all of which are about what you think they are) to the words of the songs themselves (ranging from the oblique "They tell me I'll go blind / They tell me it's a sin / Ah, honey, kiss my fingers / Can't you tell where they been?" to the overtly blunt, "C'mon big boy upstairs ... I'll strap you on like a buttered cucumber / and leave you in milky bliss", to the ... I think you get the picture), the innuendo is so ripe and blatant that I would suspect that it fell off the tree sometime ago and is currently festering on the ground, giving off the pungent stench of decay.

But this is not a review of righteous condemnation. I like Madonna. I think that she has done a lot of good in the last decade, both musically and socially. And there are points in *Pink Mischief* where I feel that Katt is attempting to achieve similar goals as her. That, in itself, is admirable. Sure, she may not have been terribly successful, but there

are some real high points in the album. "Bound for Love" is pretty horrendous, but "Tricycle", "Wish You Were Mine" and "Pink Mischief" are quite catchy after a couple of listens and, on the whole, the good bits really do outweigh the bad.

It is a very eclectic CD and if you don't mind the running telephone gags, there really is something in this for everyone. If iconoclasm, penis envy, masturbation, homosexuality and bondage offend you, then I wouldn't go near it with a ten-foot pole.

Ben Authers

Lament for the Numb
Dave Dobbyn and the Stone People
Trafalgar Records (Distributed by Warner)

Oh how happy life can be!! To receive the new *Dave Dobbyn* album - such an honour I could scarcely control my urge to yell to the entire world that I held this little treasure in my own hands. After that absolute pinnacle of music wizardry and sheer brilliance, the Footrot Flats Movie theme - "A Slice of Heaven", I didn't think it was possible for one man to contain the genius required to reproduce this mastery in another album. As the CD began, I awaited with baited breath the hallowed tones of (the soon to be) Sir Dave Dobbyn and the unmatched creativity of the Stone People band spread like waves of gold across the air and induce that trance like state of ecstasy which always happens when I listen to "A Slice of Heaven". But, what was this?? The sound of Sonic Youth began pouring out of the speakers and the mysterious affliction of fantasising over an aging fat guy from New Zealand with peroxide hair who attempts to play music was suddenly gone.

This CD was better than I thought it would be when I received it, showing something close to decent music during several songs in amongst the eleven tracks (taking up 36 minutes). However, the constant attempts at gentle crooning over heart rendering subjects was impossible to take considering the lack of quality, particularly in the singing, and the absence of enthusiasm from the band to make too much sound. I could understand some people liking this CD, just as I could understand people enjoying things like standing at traffic lights and counting the number of cars that go past (there's always some loony that does it).

Jordan Parham

Trust
Paul Janz

To be fair, Janz is not too bad a vocalist if you like the 'Brian Adams' sound. I also admire his courage for expressing his Christian beliefs in such an open manner, as in his song, *Praying*. However, this is not the sort of music that appeals to my taste. Not even my sister liked this tape and she listens to some of the worst music. Maybe the band *Boss Hog* could give Janz some musical inspiration!

Katey Elding



"Believe In Me"
Utah Saints

Another very danceable track from the Utah Saints, not that that fact is likely to save this group from the fate of one-hit-wonderdom. "Believe In Me" doesn't perhaps have the same immediate appeal of "Something Good", but with time and a few extra listens, comes up trumps. The song races along like a crazy blind thing, pumping and banging away while Phil Oakey's vocals swim in and out in what can best be described as sample-mania. A good song to get down and get funky to, and could do well at a party. The two other remixes featured are just more of the same, and the extra track (a remix of "What Can You Do For Me?") is of minimal interest - pretty bland really. Three hits and one miss - not too bad for two guys with possibly the worst hair-do's on the planet.

David Mills

The Chronic
Dr Dre
Warner Music

There is no denying Dr Dre's success over the last three years. Dre has been labelled one of the most prolific Hip-Hop writer / producers of recent years. Despite this Dre's latest contribution *The Chronic* fails to hit home. Why? Basically, Dr Dre fails to do anything that hasn't been done before as far as Hip-hop is concerned. As Rap / Hip-hop albums go, *The Chronic* sticks almost exactly to the formula - breakbeats, numerous samples thanks to Parliament / Funkadelic and Isaak Hayes, lots of 'fucks', 'bitches' and 'niggas' combined with a shitload of anger ... well, maybe that's what makes a good Rap / Hip-hop album. I just found *The Chronic* lacked originality. The album could have been made any time between 1990 and 1993 ... it doesn't date but it stinks from lack of fresh, new initiative.

What more can I say - machine guns, violence, bitch'n, cursing, hatred and death ... maybe I've just grown out of this stuff. However, with all due respect, maybe if I was living in South Central Los Angeles this CD would have it's own reality and relevance. But sitting in a quiet suburb of Adelaide, constant talk of the 'Ghetto' and lyrics such as 'living in the city, it's do or die ...', have very little meaning and therefore fail to deliver any significant feeling.

Positively, the album was recorded not only with Dre but also with his 'posse'

- the 'Deathrow Inmates'. This adds a variance of delivery making it slightly more interesting. Bottom line is that you either love Rap / Hip-hop or you don't ... if you love it - decide for yourself!

The best thing this record has to offer also turns out to be it's greatest downfall. That being the 'Parliament' samples used extensively on several songs. "Let Me Ride" being about the joys of 'Low Riding', has been peppered with a groove from Parliament's "Mothership Connection", giving it a funk edge perhaps making the song ... but the reverse side of this is evident in his over usage of "P-Funk Wants to Funked Up" which fails dismally by Dre attempting to turn it into a 'dope anthem'.

Basically, it's a Rap album only the 'hard core' lovers would get into ... if there are any.

F.M.J.

Shame
Brad
Sony / Epic

Brad have produced on this, their debut album, an interesting and very different set of 11 songs. Initially, I expected it be and standard Seattle grunge album, featuring seasoned guitarist from Seattle, Stone Gossard, however after a few good listens it has turned out to be something quite different. "Shame" opens with *Buttercup*, a song representative of the rest of the album, it's an emotive moody piece that stands out as one of the better tracks but like the other tracks it seems to lack refinement and direction. Another highlight is the fifth track (released as a single) *20th Century*, a groove based song featuring a great Wah-Wah Guitar line. Brad should be commended on their ability to produce a completely original sound especially when borne in "Grunge City". I think however on their subsequent releases they should spend longer in the studio. Stone said (in an interview) that the whole album had been recorded in something like 2 weeks!

Carl Panczak

Don't Take the Silence Too Hard
Black
Festival

Black has been a long time absent after his two mildly successful albums, "Wonderful Life" and "Comedy". Unfortunately, this single doesn't even come close to them.

The title track is a funky pop song, a bit of a change from his past works, but this complete u-turn in style is good nevertheless. Surprisingly, in "If You Want It You Can Have It" he uses profanity to get his message across and while it works for the Beastie Boys, it doesn't here.

The final two tracks then mellow out completely, aside from the out-of-place riffs in "Most of the Day (And All of the Night)", particularly the mostly-spoken word "Call of the Narc", which is a real let down.

Now's a good time to go back and listen to classic Black in "Wonderful Life".

Nick Pickard

Screamfeeder



Screamfeeders bass player Kellie Lloyd is in Melbourne. She is affable and very easygoing, which makes it easy to talk to her, but hard to get any substantial answers to my stupid questions. The band have just played a lunchtime show at Melbourne Uni, and are returning to their hometown Brisbane in a couple of days, their new album *Burn Out Your Name* has just been released and believe me when I tell you it's a doozie.

Those of you who went to the Pavement show a few months ago (you slackers you) would have seen (and should have been impressed by) Screamfeeder complete with lead singer Tim playing whilst sitting down due to a nasty back injury, but hopefully that won't be the case later this week when Screamfeeder come to Adelaide. Kellie informs me that it is better for the moment though he may have to have surgery later in the year.

"Yeah the worst part about it is that Tony and I have to do all his lugging for him. But hopefully he'll be ok."

"Luckily for us the guys from Pavement were really cool, they weren't stuck up or anything. I think it helped that we were actually playing all their shows with them, so we spent a lot of time together."

Burn Out Your Name is an album full of loud guitars and great pop tunes. The perfect follow up to their 1992 debut *Flour*. And easily better than most overseas products of a similar genre. Kellie says that it was good fun making the album and denied my accusations that it was a bit cliched to have guest backing vocals by Evan Dando and Tom Morgan on the song Goatcheese.

"Well you can't even hear it I don't think. They just came by when we were laying it down and ended up singing on it."

Falling Joys

With the Falling Joys third album *Aerial* about to be released their guitarist Stuart G. Robertson, possibly the friendliest guy in rock, flew to Adelaide for a day of interviews in some kind of bizarre "meet the press" ritual. Stuart is very friendly, enthusiastic to the point of being excessive, and every word he speaks is accompanied by a gesture with his arms or at least hands. Being ill prepared and not actually having heard the CD I thought it best to start by asking Stuart weather he thought it was a good progression from *Psycohum*.

"It's different, yeah, *Wish List* has really nice songs on it, but we thought from my area especially, too much, so we wanted to strip it back. For *Psycohum* our whole intention was to get that stripped back approach, try to make it more immediate. But it didn't quite work like that, it worked in other areas, it's kind of more accurate, more dynamic and spiffy than this one. But this one has finally got what we wanted for years, where the song becomes the whole, rather than everything around it. Paul (the producer) was really good like that. For one thing he's a really quivk worker, which for us is really good, to be able to get in the vibe of a song and put things down quickly and easily rather than this continual this machine to that machine to this machine again business which ends up as just 6 hours of tedium. So he really got into the flow of it and as a consequence we could do it so that there's only two guitars rather than 12 kind of filling it all out."

At this point Stuart drew breath, and I asked just

out of curiosity, if the songs were all written by Suzie, and he was off again.

"All Suzies Lyrics, and pretty much all her music. That's the good thing about this one. On the others we did pre-production, got the songs together, did demos and then you get to the recording stage and you throw away those demos. We didn't want to do that anymore, we wanted to capture that because, you know, they've always got something that you lose, they've got emotion, that's the first thing you get rid of 'Ahhh emotion, blah, fucking chuck that in the blender' So this time we didn't do pre-production we went in there and learnt the songs. And because we had that beautiful house (in the Blue Mountains where *Aerial* was recorded) we could spend all day and night just doing it like that."

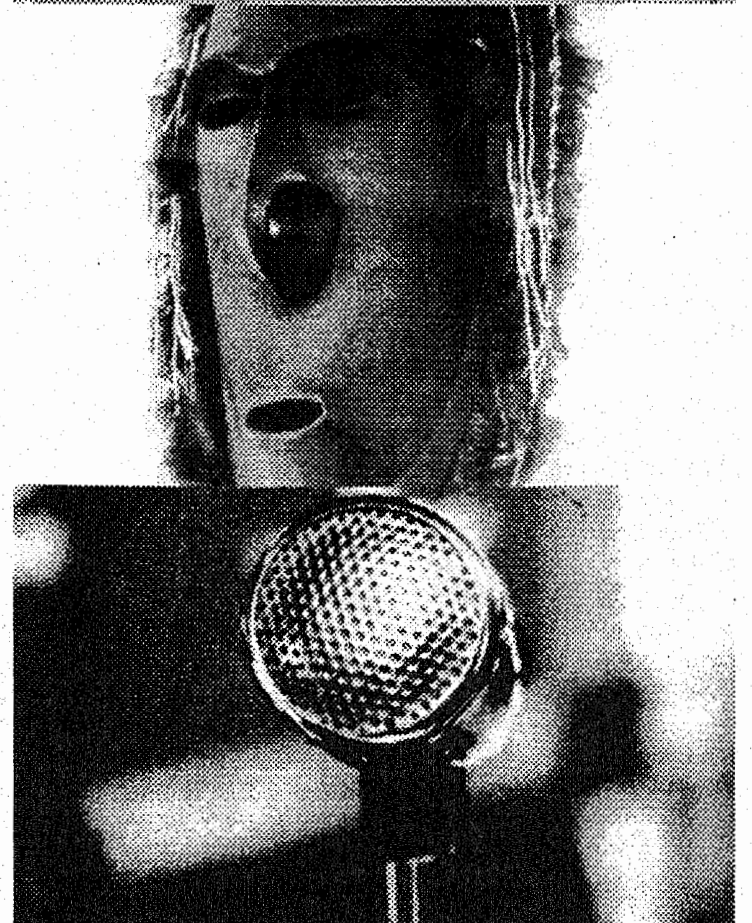
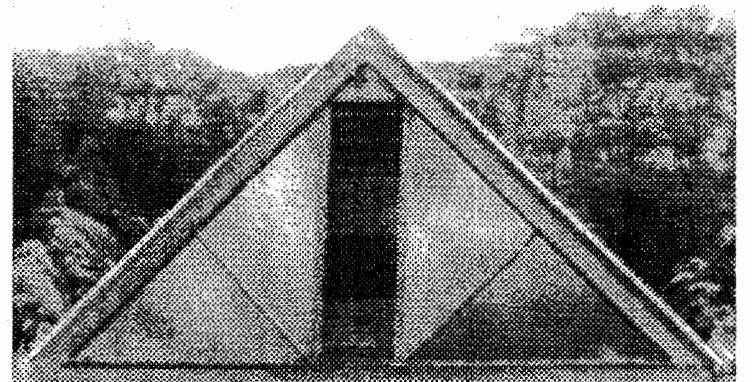
As he stopped talking to light a cigarette, I managed to ask him about Pats (the Bass Player) band *Shout Brothers*.

"Yeah they're going great, they are about to release something, a whole lot of really cheap recordings they've done over the last few months, it sounds great."

So how about playing live are you looking forward to the tour.

"Fucking oath yeah, after last night, that was fucking went off. Yeah can't wait...can't wait"

The Falling Joys will play at Lennies on Thursday 19th August. You can get a free ticket to the show if you buy a copy of *Aerial* from the Uni Record Shop.



Lounge Lizards

The Lizard Train's last album, 'Get Yer Wah Wahs Out' earned them the award of most outstanding S.A. release. They've followed it up with "Couch", a six song mini-album on Shagpile records. I asked Chris Willard (guitar, vocals) why a mini-album was released.

C.W: "We were meant to record the next album with Steve Albini back in March or April, but he got delayed, I think on Nirvana's album. We said we were still pretty keen to record and try out the studio, and Shock said why don't you go and put something down. Originally we were going to do a mini-album of covers, but we had these other songs. What started out as a bit of fun has ended up as something we're really happy with. It's not a filler, it's a legitimate release, perhaps done for a bit of fun. We'll be recording the full length album towards the end of the year."

"Couch" contains two previously unreleased originals, three revamped versions of previously released material, and a spectacular version of REO Speedwobbles "Keep On Lovin' You." I think 'Keep On Lovin' You' has generally been received with mouths agape or uncontrolled mirth. Chris puts it simply, "It's a classic!" My personal favourite is the short segment of elevator muzak preceding the song, which is as smooth and cheesy as any abomination from the seventies.

C.W: "It's a little bit of music we came up with at practice, and we've always wanted to use it as, you know, "We'll be back, after the break" type of thing. We were going to record it when we did 'Get Yer Wah Wahs Out' but we forgot. We decided we had to do it this time, so we whacked it down quickly.

The record was done at Big Sound studios, rather than with Tony Elliot.

C.W: "Well, we did the previous two records with Tony, and were quite happy. Big Sound were offering different facilities, and were cheaper. We just wanted to try somewhere different. In the meantime, it turns out Bartels Street have lowered their prices anyway! At the moment there are three studios we're considering for the album.

And the production of "Couch"?

C.W: "It's different again, and I think the production is reasonably understated, and probably suits the songs, because they're a little less raucous than the last album, a bit more 'poppy' I suppose. This is the sensitive new age Lizard Train - for sure, I mean "What a



Drag", the words in that are just brimming with sensitivity. No, it's a side of us that's in there, although the darker side is taking over, but it's shown we shouldn't shy away from the lighter stuff. We must be about due for a monster next time!"

Containing softer songs and all, I asked if Couch was so named to conjure up images of lovers on a couch substituting a K-Tel greatest romantic hits LP with the Lizard Train CD.

C.W: "I don't know, we were trying to come up with a name, and I thought of 'Couch.' It just means nothing, and is simple, catchy. Then about a week later I read that the Celibate Rifles are bringing out a record called 'Sofa', and we thought, "oh shit," but by then we'd committed ourselves. We'll call our next one 'Lounge Chair' or 'Floor Rug' or something."

What about the fancy cover with gold embossed lettering?

C.W: "I think it looks pretty classy. We must be coming up in the world!"

The next album is due to be recorded later this year, but who will produce it is uncertain.

C.W: "We're still trying to find out

what's happening with Albini, apparently he's just formed a new band, and Waterfront are trying to get his band out as well. We may use him, we may have to look for someone else. Shock are very keen for us to use a 'name' producer, so we're not going to argue!"

A video was produced for 'The Fire that Melts You', although a video for 'Keep On Lovin' was on the cards for a while.

C.W: "We did it as a fairly low budget exercise, but the guys who did it used a fair bit of imagination and interesting techniques to make it look expensive. It's been on Rage a few times, and somebody said that it holds its own against the others around it. We're really happy with it."

And the previously mentioned SNAG song, 'What A Drag'?

C.W: It's a song that's been kicking around for a while; Shane calls it his throwaway, but David and I really like it, it's a bit of 'cock rock', I particularly like the Ace Frehley lead break!"

So is Shane really into hot cars, or is this just his big fantasy?

C.W: "Oh yeah, he's got a big American Pontiac. It's a heap of shit, but one day it'll be lovely. Yeah, he's a real car-

head."

Don't think 'Keep On Lovin' You' is a one off, either:

C.W: We're coming up with a few equally disgusting covers. We're looking at a Fleetwood Mac song, and a Janis Ian song. They're getting pretty gross! Now I've spilt the beans we'll have to learn them pretty quick, otherwise someone else will get in there ahead of us."

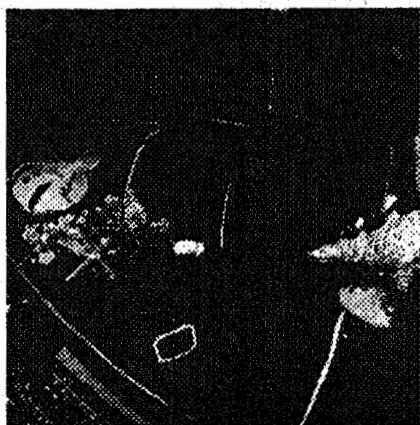
Chris recently had a large quantity of gear stolen, including the Washburn guitar (white, left handed with locking tremeloe, if anyone's spotted it) that has formed a large part of the sound of Lizard Train. How much of a problem is this likely to be?

C.W: "Not as much as I thought. The gig the weekend after it all got stolen, I thought 'oh no', but I got through it OK. I missed the tremeloe! I'll get by, it's not something I'm going to let get me down too much. I'd like that guitar back, it had a particular sound. I've tried experimenting, I actually bought one of those Eddie Van Halen Peavey amps, but it's just not a Chris Willard amp, it's an Eddie Van Halen amp. I'm actually selling it to the guy who made the video - he's into Van Halen!"

You'll have two chances to see Lizard Train live this weekend, their 'album launch' at the Wheatsheaf Hotel, 20th August (Free entry, cheap drinks, T-shirts for sale); and at the Crown and Anchor on the 21st with Muckrake and LSD (an Animal Lib benefit). After that Lizard Train head for Melbourne for a series of shows. Oh, and you can wander around to the Uni Record Store and buy 'Couch' anytime!

Daniel Kearney

"We were trying to come up with a name, and I thought of 'Couch.' It just means nothing, and is simple, catchy. Then about a week later I read that the Celibate Rifles are bringing out a record called 'Sofa', and we thought, "oh shit," but by then we'd committed ourselves. We'll call our next one 'Lounge Chair' or 'Floor Rug' or something."



Jazzmatazz



Jazzmatazz
Guru & Various Artists
Chrysalis (EMI)

In the tradition of Quincy Jones' "Back on the Block" (the first album to fuse jazz and rap), comes *Jazzmatazz*, the first album that sets its whole premise, not solely on extending the boundaries of jazz, but on the musical fusion of the jazz and hip-hop genres.

The Guru hosts this journey and is the main rapper. The personnel brought together to produce this work include (jazz) saxophonists Courtney Pine and Brandford Marsalis, funky vibes man Roy Ayers and trumpeter Donald Byrd, as well as acid jazz/hip-hop notables such as vocalists Carleen Anderson (Young Disciples) and N'Dea Davenport (Brand New Heavies), French rapper MC Solaar and guitarist Ronny Jordan. With such names as these, many on the cutting edge of their respective areas, it is disappointing and perhaps surprising that *Jazzmatazz* is not particularly innovative or exciting. Its highlights are "When You're Near", "No Time to Play" which kick along nicely, helped by very funky bass-lines and "Trust Me" featuring the silky voice of

N'Dea Davenport. Unfortunately, not all the tracks are of the same calibre. "Take a Look (at yourself)" with Roy Ayers falls into a hole - the vibe impro is too busy. Sometimes the song structure simply fails to support itself, as exhibited in "Loungin'" and "Take a Look (at yourself)" which rely on painfully monotonous rap lines with no vocal melodic hooks / catchy instrumental riffs to soften the blow. There is also the blinding question of why the instrumentalists are given so little time to improvise. Generally, they have to be content with wandering aimlessly over the top of the rap parts, rarely getting the chance to grab the spotlight (an exception to this is Courtney Pine's stunning solo during "Sights of the City"). While there is no doubting the obvious sincerity of the Guru and his cohorts, *Jazzmatazz* does not achieve its aim - to produce a satisfying fusion of hip-hop and jazz. The hip-hop sound predominates and jazz fans will be disappointed. This is not to say that it isn't worth a listen. The sound is, in general, mellow inoffensive grooves that will appeal to most, and will probably sell in abundance. But for those who want more substance, real "acid jazz", give this bland recording a miss and try Incognito or the Brand New Heavies.

Danielle Poulos

Sugar
Caroline Loftus
Larrikin Records

Caroline Loftus is, or will be shortly, a bright new talent in the sultry female vocal jazz tradition encompassing such notables as Nina Simone, whose classic song "Sugar" is reproduced here with much gusto.

For her debut album, Larrikin pulled out all the stops. The cover design is stylish; the production luxurious; the musical contributors some of the best in the business (including Carl Orr, James Greening and Phil Marks); and, of course, Caroline herself, with her enticing, wonderfully controlled vocals, sounds *fantastic*. The result is *Sugar* - and it is a very slick package indeed.

Sugar is a collection of old jazz standards, the odd soul number and several originals co-written by Loftus / Marks (revealing a very good understanding of the different jazz-songstyles). The pace varies from swing, to Latin, to slower tear-your-heart out blues ballads. Praise must be given to musical director Phil Marks who manages in his arrangements to inject freshness into even the most tired of the numbers. This is an accomplishment of sizeable proportions considering that some of the older songs, such as "My Funny Valentine" have been recorded innumerable times before.

With quality musicians in abundance, it is no surprise that the instrumental backing is crisp, defined and very satisfying. Instrumental highlights include Carl Orr's delicate counterpoint guitar in "My Funny Valentine", Adam Rowley's souped-up Latino percussion in "South Pacific" (an original), as well as James Greening's "Fats" trombone in "Sugar".

If there is one criticism that could be levelled at Loftus, it is perhaps the inclusion of the two popular numbers - "Unchained Melody" and "I'm Calling You". Their presence fits uneasily with the rest of the album which is so obviously jazz and blues. Why someone with such good taste in music should include "Unchained Melody" within their offering (albeit a *listenable* version!) is a total mystery.

Move over Kate Ceberano! Caroline Loftus (thank god) is here!

Danielle Poulos



Jazz / Acoustic World Gigs

Tuesday 17th August
Boplicity at Cargo Club featuring
Ugotzu

Wednesday 18th August
Renee Geyer at the Office (\$20),
"The Chosen Ones" as support act.

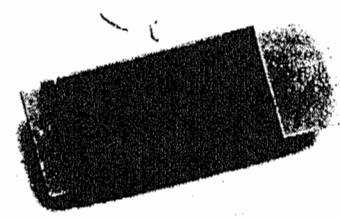
Thursday 19th August
Tim Finn at the Office (\$12),
"The Chosen Ones" as support act.

Saturday 21st August
Charlie Byrd - jazz guitarist
extraordinaire with Ken Peplowski
- 8 pm Elder Hall. Tickets \$30 (B#
Records)
Sweat at Cargo Club with Chris
Soole on Sax (funky acid-jazz).
DJ: Yo Daddy Mac

Sunday 22nd August
Charlie Byrd - 8 pm Elder Hall

Upcoming Event
Bu-Baca - "Afro-jazz" group per-
forming at Synagogue Wednesday,
25th August and Fezbah Friday,
27th August.

With ANZ Access, you can rub out your bank fees.



If you're a full time student, then we think you've got enough fees to pay.
So if you have an ANZ Access account, you are exempt from paying any bank fees.
But that doesn't mean you miss out on any of the great benefits that ANZ Access has to offer.

You still get night and day access to your money, your interest calculated daily and the freedom to select your own PIN number or four letter word.

ANZ

Call in to see Heather Quick and her staff at University of Adelaide Branch, 193 North Terrace Adelaide or call 232 0351 and at least one set of fees will disappear.

Albare it all for you

There is no doubt, Melbourne acid-jazz phenomenon Albare is one of a kind. His music, an irresistible blending of jazz / rap / dance / funk elements, is of equal calibre as other acid-jazz acts Incognito, Young Disciples, Galliano. Influenced, but not attempting to imitate these artists, Albare sticks more closely to jazz, his music sophisticated in its harmonies, arrangements and improvisation, thereby arousing comparisons between him and Sydney outfit DIG. However, the indisputable dance rhythms and rap lines, diffuse the jazz influence and make the total sound much broader and accessible to a much wider audience. Unlike DIG, Albare makes use of the latest computer technology giving his debut album, "Acid Love", a definite "studio" feel, in comparison to DIG's self-titled EP which bursts with live energy. But don't hold this use of technology against him. "Acid Love" uses technology as a tool only, drawing from within the Australian music scene a considerable amount of "living" talent too - including Albare on guitar, fabulous vocalist Kim Collins (Albare sticks to backing vocals), rappers FLIT and New York native little B. and composer Russell Smith (Kate Ceberano, Vince Jones, etc.). Indeed, while here for his performances Albare was working totally live with a nine-piece band.

At one stage, working the clubs in Lyon and Paris as a jazz guitarist, Albare moved out to Australia in 1984, got married, spent a number of years writing scores for television programmes and advertising jingles and travelling and discovered acid jazz, the genre. Since then (two years ago) he has been carefully putting together ideas and tracks for "Acid Love", which was released under the Shock umbrella at the end of May. Last Thursday, he finalised a recording contract with major local company, Festival. Perhaps this explains why Albare was ... slightly overconfident on the day I spoke to him. He had an outward demeanour of charm and smiles, helped along by that oh-so-smooth French accent. However, when you got past the charm, it became apparent that he would only answer questions he considered worthy, if they were answered at all. Sometimes it appeared that he thought that his role in all this was not to answer questions but to inform me about certain facts about which I was ignorant (i.e. early 70s fusion). However, actually getting Albare to talk wasn't among these problems. He proved to be a very forthcoming, intelligent, entertaining individual, easy to chat to, with an infectious love of music - especially jazz and its notorious relation "acid-jazz".

On Dit: The obvious first question - your roots are in jazz, but "Acid Love" is a fusion of dance, rap and funk influences - so how did you get interested in this type of music?
Albare: I was in my studio a couple of years ago, and I was mixing a song. A DJ comes along - that was Wayne Fernandes - and listened to my track and said "Albare, this is great, this is acid jazz!" and I say "What's that?" and he started explaining it to me and I said "You can call it what you want then." So that's my first exposure to it. So,

I was doing it without knowing what I was doing. Another thing also, that track that I've done three years ago, that was the track "Bottom Line" (off "Acid Love"). And all this album has been finished for over twelve months now - it took me that long to be able to market it. Now that I'm out there with a major label, anything I do, three months later it could be in the stores, it will be happening.

On Dit: It took you that long to market it because you were using your own resources?

Albare: Well, first of all I went to every major label, including Festival and they all rejected it. But in the last three months, I had to offer by two major companies - one international and one local one. And it's encouraging not only for me but for others who are doing similar kind of music. It's encouraging for acid jazz music in general in Australia.

On Dit: Do you think "Acid Jazz" is a bit of a loose, floating term? A lot of people think it's just the name of a certain record company (Acid Jazz records) and it's sort of hard to define ...

Albare: Well, if you want, "acid jazz" is the name of a record company but that doesn't mean we cannot use that term for a genre of music. For me what acid jazz is - it's still jazz harmonies, jazz melodies but it's mixed with contemporary grooves. So, it's a vein of music and, if you have even different sounds, so long as it conforms to that kind of criteria, that's cool with me, you can call it acid jazz. I had a problem with it a few months ago. Now I rationalise it.

On Dit: The fact that it's a very trendy type of music right now, is that one reason why you rationalise it?

Albare: No, not at all. In fact, that would be one reason why I wouldn't want to call it that (acid jazz). But I think that really the movement is here to stay, it's growing, if anything - it might be that it's going to be "the" kind of music of the nineties. It's very early in the nineties but it might be what this decade is going to be producing.

On Dit: Is Acid Jazz very popular over in France?

Albare: It's huge. Acid Jazz in France is mainstream - it's the streets you know, everybody is into it. Last time I was in France, which was a few months ago, it was absolutely huge over there. Two years ago, it was non-existent, so it's obviously a very recent phenomenon. I think we are moving towards that in Australia. And you know I have just been signed to Festival. That's a mainstream label and the mere fact that I am now with a major label, it means that my music is no longer "alternative" music or "independent". It's major.

On Dit: When did you first get into this type of music (dear readers, I am referring to jazz / dance / funk / rap "fusion" - you all know what I mean ...) because I was reading in your biography that you were working as a jazz guitarist in French clubs ... when did you start writing in this style?

Albare: I did a lot of experimental stuff in my early days, like I have done some scores for television ... For instance, I have done some programmes for the ABC not so long ago. It's another life. I haven't done it for a



long time.

On Dit: What about your advertising work? (Albare used to write advertising jingles.)

Albare: I did a little bit of that when I was in Paris, and also in Australia. I haven't been very big in Australia because when you are an advertising writer, you get labelled straight away. I write it under pseudonym, that is, not me.

On Dit: What if you write something really good?

Albare: Well, it's never good. When you are a nobody - and I consider myself to be someone that people are just discovering - you are told what to do. I got told by the directors what to do and if I made any creative input they would rap on my fingers. So, for me to do what I wanted to do - I didn't put my name on it. Of course, with those programmes on television, I was free to do what I want, I'd put my name and my surname. But when I am just given a job to put a groove together and a couple of chords, it's not really something to be particularly proud of. It's what people call "sell out". And when you do that you don't have access to be a normal musician again. I certainly don't agree with it. But that's what happens to you.

On Dit: Your album is an interesting mix of technology and talent (all drum lines, most bass and keyboards are programmed, with different vocalists, rappers and instrumentalists - trumpet / sax, etc. thrown in on top) - how do you recreate this live?

Albare: Well, let me explain it to you so you get the distinction, and your readers as well (!!!). There is a difference between a DJ that programmes chords into a computer and, of course, that is impossible for him to reproduce it live because he wouldn't know what a chord is anyway, and a musician that enters chords in a programme and then replays them live. You understand it's a recording process. Whatever I have recorded, I have got on stage. Everything is the same.
On Dit: So how many are there in your band?

Albare: Nine. Start with the essential -

we've got a rhythmic section - drummer, percussionist, bass-player, keyboard player. Then we have a sax player and a guitarist, the two backing vocalists each perform one song ... one person that raps as well.

On Dit: The jazz scene in Paris - you say in your bio that you were working regularly but it was still very difficult to make a living. Why was that?

Albare: Because of how much they pay you. You know, the jazz scene is the same all over the world. The club owners are the same all over the world.

On Dit: What, they rip off the artists?

Albare: Well, I don't know ... you are saying it (laughs). A jazz artist is a jazz artist. If you are not known, you play with someone in their band, you don't get much and it's a very miserable life.

On Dit: What type of jazz are they into over there?

Albare: I've been there a few months ago. You still have those clubs and so on that have traditional jazz. But they are really into acid jazz. A very heavy groove, that is dance, with jazz harmonies. That kind of jazz. Galliano, for instance, they are number one in France. They are really big. I remember when Ronny Jordan came out with his album, "The Antidote", that went off. Even the kids were into it. That was huge. That kind of stuff. In the same time, don't forget France signed in monuments like John McLachlan, he is signed to Polydor, France. We end the discussion talking about whether "Acid Love" should have had a volume number on it (mine has "Acid Love Vol 1", but it was taken off later copies. And this little bit ...

On Dit: Is there anything else you want to add or talk about that I didn't ask?

Albare: That's a good question to conclude an interview (laughs). Thanks. But next time - more.

On Dit: More what?

Albare: More questions!!

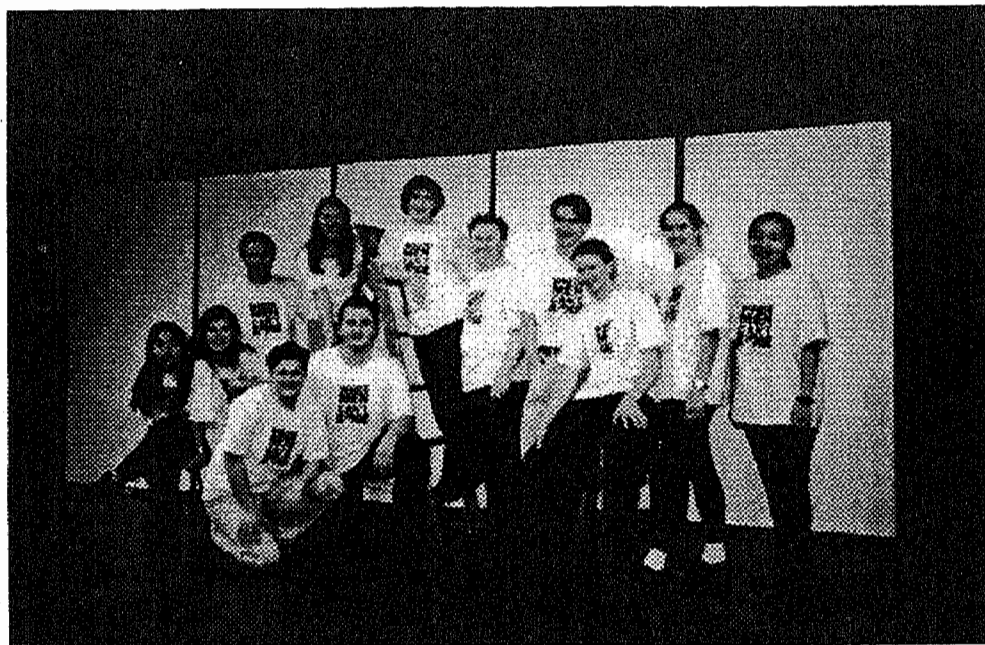
Danielle Poulos

White Men Can't Judge

White Men Can't Judge
Little Theatre
Season Closed

It has been too long since a quality student revue has been staged at the Little Theatre, a situation rectified by the recent Law Society production *White Men Can't Judge*. Written and directed by Jamie Watts and John Wells, the show was mostly very funny. It steered clear of the trap of using too much TV derivative humour and provided some fresh and amusing comedy, well acted by the large and enthusiastic cast.

One particularly interesting aspect of the show was the use of a live band, perched on the top level of the Little Theatre stage. As well as providing a visual focus for the audience by playing in between sketches, they gave the production greater continuity than is normal for a revue. In what is inevitably a disjointed format of many individual acts, the band helped to smooth the transition from one act to the next. My one minor quibble is that the band were at times too loud. In the sketch 'Son Be A Jurist' the audience were straining to hear the words of the song, performed acrobatically by a bewigged Alex Reilly. Apart from this the band were a talented and entertaining addition to the show.



The all-singing, all-dancing cast of White Men Can't Judge

The standard of the writing was mainly high, with the exception of the endings to some sketches. Several times the punchlines were a bit anticlimactic, and the audience was left hanging for several seconds before realising that the sketch was over. 'Finlaysons' was a good example of this, with the punchline being slightly flat, and not

really a fitting ending for a very funny sketch. With the exception of this most difficult part of live comedy, the writing was both topical and amusing, and did not rely too heavily on law student related humour, which would have soon worn thin with the unprivileged majority in the audience. The only sketch pitched directly to law students was

Rapunzel!, a hilarious (presumably) send up of various law lecturers.

It was impressive to see the number of sketches that did not rely on the satirisation of university life for their humour. 'C'est La Vie' was a good example, and there were many other moments of brilliant, genuinely side-splitting comedy. Topics covered ranged from the horror of exams to the pitfalls of political correctness, and the show concluded with a wonderful musical number called 'Very, Very Eddie Mabo', sung to the tune of a popular Sonia Dada tune.

The cast were enthusiastic and (amazingly) tuneful, and while all were competent several were exceptional. Jamie Watts and John Wells stood out (as should be expected as the writers) and other notable performances came from Mary Simpson and Li Fung. I would have liked to see more of Jeremy Storer, who made the most of limited opportunities, and the unknown (to me anyway) Danny Dichiera was impressive. While patchy in parts, *White Men Can't Judge* was overall very entertaining, and succeeded in its main aim, which was to make people laugh. It was a real pleasure to see the revival of funny university revues, and we can only hope to see more.

David Krantz

Local talent makes good

But the quest for funding continues...

If you had to raise a cool \$50,000 in a hurry, how would you set about doing it? This is a problem currently faced by twelve enterprising final-year students at the Flinders University Drama Centre. They need all that money to fund a trip to Japan so they can take part in the International Youth Arts Festival in Okinawa, taking place during February next year.

The Flinders group has been invited to perform at Okinawa along with two other Australian companies - the Victorian State Opera and Magpie Theatre. All three groups will be scrambling for funding to attend the event - funding that will be difficult to secure with the economic downturn and government spending cutbacks (blah blah blah). This has forced the Flinders students to look farther afield for sponsorships, including tobacco companies and breweries. Other funding ideas which have been (understandably) shelved have included selling 50,000 slices of cake at a dollar a piece, and transporting native birds to Japan which can fetch up to \$20,000 each on the black market. If all goes according to plan, the Drama Centre students will be working with

the Warabi-Za Theatre Company as well as interested young people in Okinawa. The project will be a unique cultural exchange as the young Japanese performers will be invited to take part in next year's Adelaide Festival. Once again this will be dependent on funding, although the pronounced Asian flavour of next year's Festival suggests it may take priority. The Flinders contingent along with the Japanese guests will be performing for free in Elder Park, under "The Big Roof" - a massive enclosure built to house all manner of performances over the weeks of the Festival.

So what is the actual piece the Drama Centre students are working on? This is a question to which the students themselves seem reticent to answer. "It's a group devised experimental piece," says group member Julia Boros. "But it's not to be called "group devised", that's not good. But that's what it is". OK then, that leaves us with the word "experimental". Another member of the group, Matthew Young, tells me "The whole thing seems to be pretty dreamy, quite soporific in a lot of ways. Maybe that's the trend the work will take - but we'll see what works best and what reads well. The plan is for the show to go for an hour and a half. At this stage we have two and a half hours

of what I guess you could call raw material. But we don't want to stop creating the work right up until we leave".

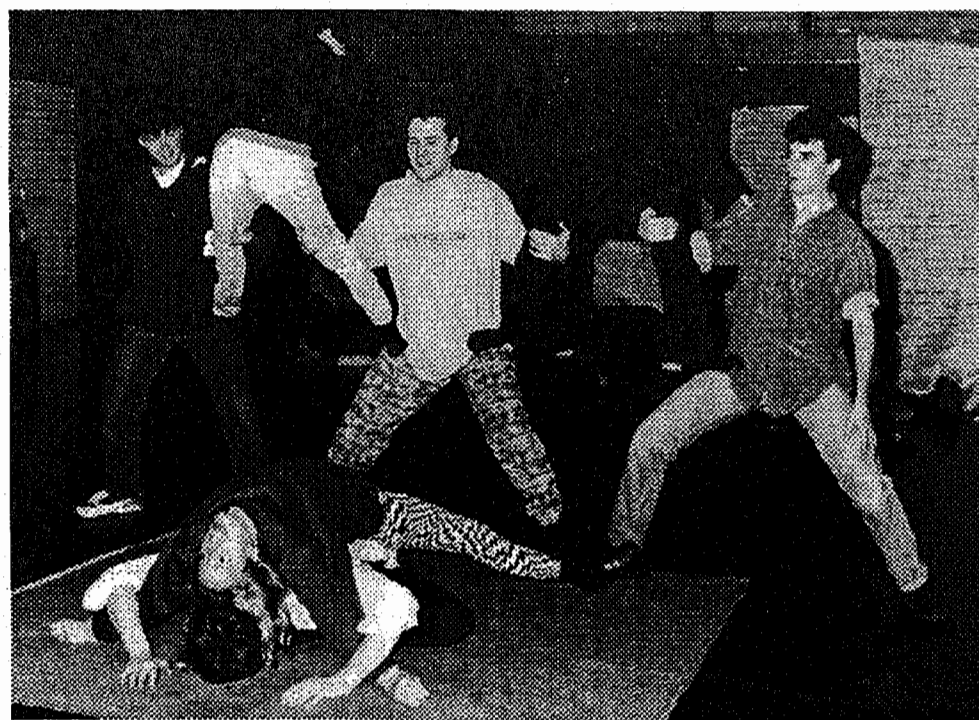
From what I gather, the piece is predominately movement-based and works very loosely around the frame of what it means to be Australian. Very loosely indeed, I stress. The piece also touches on the idea of the landscape of the body, sex (no surprise there), suburbia and race-relations. The young Japanese actors in Okinawa will also be encouraged to work their ideas into the general framework.

The Flinders group are working closely

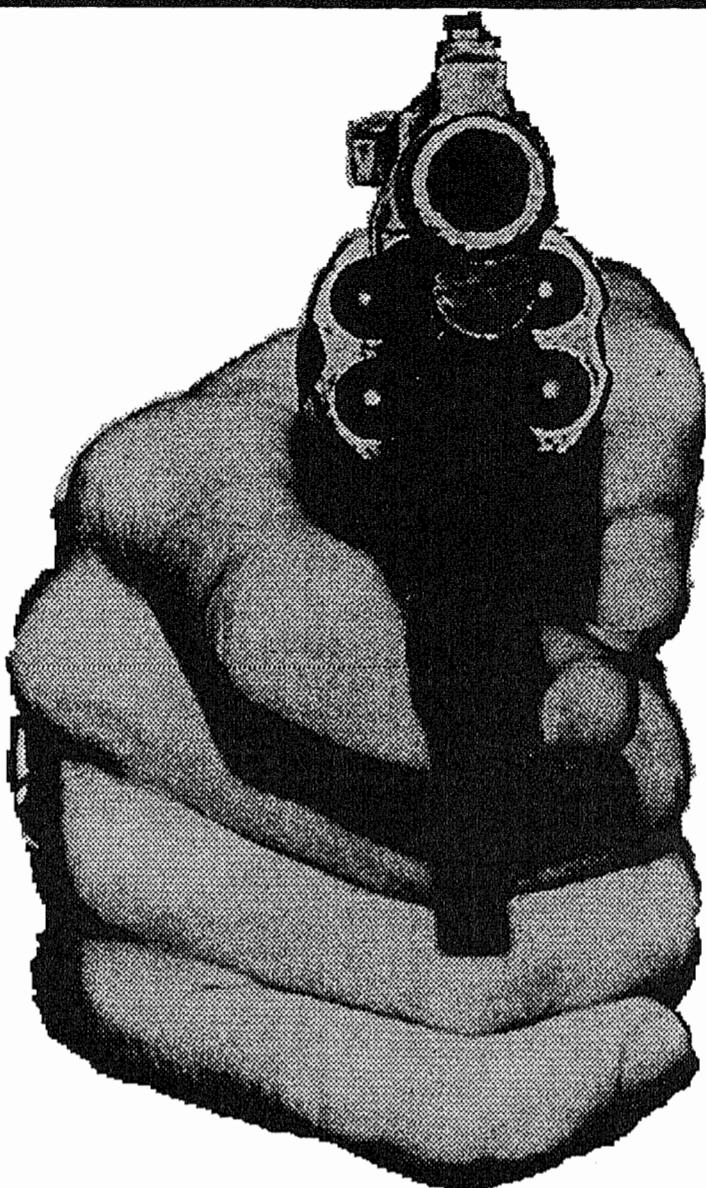
with two members of the Red Shed Company, Jules Holledge and Tim Maddock. The "Okinawa Project" is primarily the brain-child of Holledge, who toured Asia several years ago making contact with youth theatre organizations all over the place. The piece has evolved slowly during the year and will continue to do so once they reach Japan. All that stands in the way of this young group and their cultural exchange is the petty sum of \$50,000.

Er - cake, anyone?

David Mills.



Happiness is a Warm Gun



Good questions, all of them. But to find answers we have to go even further back. Back back...

Brooklyn. 1910. In search of the Inner Child at home, at play inside Capone the gangster at the height of his powers in the twenties. And here we find him, poor little tyke, on the streets, amongst the tenements of the Lower East Side. Where the immigrant kids, suspenders swinging, play stickball, while the milk truck clatters past etc.

Young Capone's having a rough time of it. Two kids beat him up. Bust up his shoeshine business. He cries, turns and sees the local Don. Yer can't let people push y' around, kid. Yer hafta stand up fo' yerself. And all of a sudden the bright glint of History appears in the corner of little Al's left eye.

Cut to Chicago. 1912. Mrs. Ness' boy, little Elliot walks down the streets, not well-off but comfortable. A dirty immigrant kid's gettin' the STUFFIN' kicked

outta him. None of your business, Elliot. I can't just let 'em get him, I just can't! Gets stuck in. Gets the poor kid out. A lifelong friendship is forged. And Elliot stands up and stares at a point just behind the horizon, at something the rest of us can't see. At the FUTURE. You did good, Elliot, real good, says kind uncle Fed, who tells *such* interesting stories. Have this. It was mine when I was a boy. Gives the kid a BB gun. And so a love affair is born. Get the picture? Now you don't have to bother actually watching the series, I sure won't. Not until they bring out the sequel: Disney's "The Untouchables On Ice".

Nick Smith

God, how I love guns. Especially big ones. Big, black, warm ones. Mmmmm. Guns.

And just what has provoked this unnatural lust in me? Channel Seven's new series "The New Untouchables" is what. No, this is not a searing indictment of India's caste system. Rather it's yet another re-run of the delightful old story of Elliot Ness, federal agent and all-round nuclear family endorsing good-guy versus all-time evil bastard, Al Capone.

Well, Ness wins. Capone is eventually jailed on tax evasion charges. Ooops, did I give away the plot of a future episode? No matter, that's the beauty of these historical dramas—an endless dwelling, you might say "wallowing", in the mythic resonances of the past. Retelling an old story and really playing up the good bits is the point. Because there ain't nuthin' new here. Seven's new series obviously owes a lot to the first Untouchables series but its greatest debt is to the film of a few years ago. (Also called "The Untouchables" just to avoid confusion.) The new Ness is based solidly on that archetype of the hero, Kevin "prancing with wolves" Costner. And his trusty Irish side-kick [whose name escapes me: I wasn't actu-

ally watching that closely) is a dead-ringer for Sean "love me, love my politics" Connery.

This is all well and good but what does it have to do with guns? Well, it's like this. It started way back when...

The opening scene features a raid on an illegal distillery. This is the twenties, remember, and prohibition rules. It all goes well. Too well, remarks one prescient, but foolish Fed. Sure enough, some boxes tumble aside and Capone's boys are gunning for the G-men. The Cops fire back. Blam blam BLAM! Plenty of guns to see. All types. All makes. Really sexy. And lots of muzzle flash. So bright!

One of the Feds goes down. Piece of lead in his pure heart. They got me, chief, they got me. Stares at the blood on his hand, disbelieving. They got me. You'll be fine, son, just fine. Knowing the lie even as he gives it. The kid expires in his arms. Good kid. One of the best. Had promise. Real promise. Have to tell his wife and kid. Bad business. Real bad.

[Photograph of Capone with the caption: "this town is mine." "Mine" underlined.] Elliot Ness's face. Eyebrows furrowed. How did this monster come to be visited upon this city. How could God permit etc. etc.

“To get where I want, I have to use every moment of my time at University to the best advantage. So my Macintosh is a necessity, not a luxury.”

Fourth year undergraduate,
Business Administration



Dreams may come cheap, but achieving them costs time and effort.

You need to work on even the best ideas and present them effectively to gain credit from hard-to-please lecturers and tutors.

This is where your own Macintosh computer becomes an invaluable tool to see you through your degree - and beyond.

Macintosh lets you word process and complete the toughest

assignments with comparative ease.

Use spreadsheets to process complex calculations instantly and turn statistical data into charts and graphs, saving hours of laborious work.

Visit your campus computer shop and find out how a Macintosh computer can become a friend and mentor. If you're in a hurry to make it to the top, make it your first stop on the way.

Dedicated to learning.



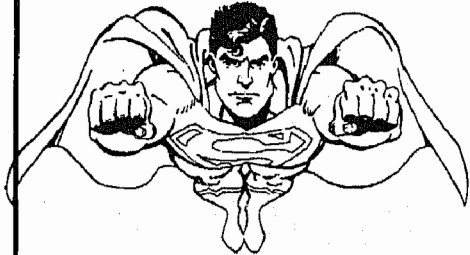
See Apple Macintosh at your campus computer shop now.
(Apple Consortium, Plaza Building, Room 2050. Open daily 9.30am till 4.30pm, Phone 228-5441)



• Apparently *The Maxx* by Sam Keith has not been cancelled as previously reported. In the wake of the Image cut backs, *The Maxx* was supposed to have been cancelled but it will now carry on as it was originally intended. Mike Grell's *Shaman's Tears* will continue somehow or other but not with Image.

• With more fan-boy news, Rob Liefeld has left Extreme Studios for a while in order to take his work "to the next level". He still sees *Youngblood* as his prime project and Rob says he will return later to get *Youngblood* back on line. Good on ya, Rob!

• Superman should be on the telly again soon. *Lois and Clark* is the name of the series. This time around the emphasis of the series is supposed to fall firmly on the romance between Lois and Clark.



• The extremely good animated Batman cartoon is now on Channel 9 on Saturday mornings. The voices are done well with the voice for the Joker being done by Mark "Luke Skywalker" Hammil.

• There is now talk surrounding the third Batman movie. CNN has reported that Catwoman will *not* return. She may in fact get her own movie. There is also speculation that Robin Williams may play the part as The Riddler.



Comic Buyer's Guide Awards 1993

Category 1: Favourite Editor

Karen Berger

Category 2: Favourite Writer

Neil Gaiman

Category 3: Favourite Penciller

Todd McFarlane

Category 4: Favourite Inker

Scott Williams

Category 5: Favourite Colourist

Steve Oliff

Category 6: Favourite Painter

Joe Jusko

Category 7: Letterer

Tom Orzechowski

Category 8: Favourite Cover Artist

Brian Bolland

Category 9: Favorite Comic Book Story

"The Death of Superman"

Category 10: Favorite Comic Book

"The Sandman"

Category 11: Favorite Limited Series

"Wild C.A.T.S."

Category 12: Favorite Original Graphic Novel or Album

"Star Trek: Death of Honour"

Category 13: Favorite Re-print Graphic Novel or Album

"Sin City"



Short List

Marvel

- Avengers West Coast #99
- Cage #19
- Dark Hawk #32
- Spider-Man 2099 #12
- Spider-Man Classics #7
- Thunderstrike #1
- Web of Spider-Man #105
- Amazing Spider-Man #382
- Ravage 2099 #11
- Morbius Revisited #3
- Iron Man #296
- Thor #466
- Excalibur Annual #1
- Doctor Who Summer Special #1
- Wonder Man #24
- X-Force #25
- Night Thrasher #2
- Bloodseed #1
- Excalibur #69
- Groo #105
- Original Ghost Rider #16
- Barbie #34
- Darkhold #13
- Ghost Rider #42
- Lethal Foes of Spider-Man #2
- 2099 Unlimited #2

DC

- Showcase 93 #9
- Catwoman #2
- Darkstars #12
- Detective Annual #6
- Trinity #2
- Scarlet #9
- Extremist #1
- JLA Annual #7
- JLI #55
- Last One #3
- Lobo Convention Special #1

Dark Horse

- Star Wars: Dark Empire TP
- Hard Boiled TP
- Eudaemon #1
- Orion #6
- Steel Harbour #1
- Dirty Pair #4
- Next Men #17
- Venus Wars II #15

Image

- 1963 #5

Valiant

- X-O #21
- Deathmate Blue
- Eternal Warrior #16

Thanks to The Adelaide Comics Centre. We luv ya, Troy, the short-list boy.

Macross II
 Publisher: Viz Communications
 Cost: US\$2.75
 Writer:
 Artist:
 Frequency: 10 issue mini series

It was a flagrant cash-in. It was a competent one but still a flagrant cash in on the massive success of the first Macross movie and TV series. It graced the tubes of Japan in the early eighties. Only Astroboy could rival the appeal of Macross.

This time round the company behind Macross has recycled the same story and just changed the names of the characters involved a little bit. There's very little of anything truly fresh in these ten issues. So what's it about? Well, it's about a reporter, Hibiki. He works for a news firm known as SNN and the overlords of the Zentraedi, called the Marduk are coming to blitz Earth. The Marduk have their own battle song as created by what they call their emulators. As a result, the Min Mei attack has very little effect. These are not the Zentraedi. The Marduk are far more powerful. The series is filled with the imminence of the oncoming battle and the realisation that the SDF-1 is far more than it originally seemed.

The artwork is typical of the manga style. You can read these issues in a few minutes flat. That's not to say that it's a bad thing but if it's profundity that's being sought then look elsewhere. Graphics are always bold and fluid in this sort of book. It's generally easy to read but the art does interfere with the story sometimes. It gets garbled. At times it's just like trying to listen to someone over a payphone on Rundle Street. You'll get the general ebb and flow but the specifics are lost.

So what does the whole thing have to say for itself? One thing's for sure, they should definitely shelve any *Macross III* plans. Just the same, to read the series isn't to be ripped off. Better examples of the Japanese comic style are lying on the shelves right now. *Battle Angel Alita* is one of them.

Rohan Thompson



Eightball
 Publisher: Fantagraphics
 Cost: US\$2.95
 Creator: Daniel Clowes
 Frequency: Quarterly

Dan comes to the party looking for a way in. He's an hour late but he goes up to the door just the same. He can't remember the guy's name so he hitches his way in. There're the "hot chicks" who Daniel believes (a bit mistakenly) will never give him the time of day. Introvertedness seems to be Dan's stomping ground. He draws himself as being bald and ugly. I can only guess how true that is. He's probably being a bit harsh. That's the most bizarre aspect of *Eightball*. There is more of the creator represented explicitly in this book than just about any other around. Fantagraphics has a distinct knack for doing that sort of thing. They're a publisher of personality. They're social satirists. "Is he one of those 'rave' guys? What is it with that shit anyway?" Honestly, Dan, I can't tell you.

Then there's the grabber of a story. I was

standing in the comic shop contemplating whether or not I should buy this one. The art looked good but the price was a bit stiff. Towards the back there was a story called "Why I Hate Christians". I bought. That particular story has Daniel once again drawing himself as someone ugly who always second guesses himself. He's probably very meek. His constant self doubt could start to rub after a while but by the same token it gives the comic a personality. There's not enough of that. Hurrah for stereotypical superheroes. Thank your favourite deity counter culture exists.

Eightball belongs on the shelf with *Hate*. There's *Hate* being the aggressive lambast and *Eightball* being the more passive and slightly more reasoned and analytical investigation into "weirdo" life. It's a pity these guys can't produce their books any more rapidly. Spewing these things out on a quarterly basis really doesn't satisfy the appetite. Hey, they probably spend too much time being cool.

Rohan Thompson



Sweet Emma dear Böbe

Sweet Emma, dear Böbe
The Trak Cinema

Hungarian director Istvan Zsabo's (Mephisto, Meeting Venus) new film focuses on two women's struggle for emotional and material survival against the bleak backdrop of post-Communist Hungary. Zsabo's film is a warm and moving story of friendship and human nature, as well as providing a fascinating insight into the post-Communist climate in Eastern Europe.

Emma and Böbe are two young teachers from the country who move to Budapest to start a new life. The young women share a room in a teacher's hostel. When they are not teaching, the pragmatic Böbe (Eniko Borcsok) supplements her income by picking up foreigners on the chance that they will buy her drinks and a meal, and impressionable Emma (Ter Steege) engages in an unsatisfying and destructive affair with the hypocritical and chauvinistic headmaster at her school. Ter Steege plays the idealistic and emotionally vulnerable Emma superbly, developing her character throughout the film until she finally finds the strength to take charge of her own life. Eniko Borcsok's Böbe lacks the fragile humanity of Emma, but she nonetheless turns in a warm and endearing performance. The film has a strong sensual element, typified by the disturbing opening se-



quence of Emma's recurring nightmare, in which she rolls down an endless mountain naked. Emma is forced to endure listening to Böbe having sex with a man she brings home one night, and Emma's snatched passionate moments with the headmaster feature throughout the film. However, it is the friendship between Emma and Böbe which lends the film its warmth and passion.

Sweet Emma, dear Böbe is also a bleak documentation of life in post-Communist Hungary. Emma is learning English to teach to children she once taught Russian, and when Böbe turns to prostitution to earn more money, tragic consequences bring the film to a sudden halt. Made within very tight budgetary constraints, this film nonetheless overcomes the bleakness of its setting. The

result is warm, poignant and deeply moving.

Kate Fase

Sleepless in Seattle

"What if someone you never met, someone you never saw, someone you never knew, was the only one for you?"

Thus runs the advertising blurb for this adorable film *Sleepless in Seattle* but it really does embody the charming love story ... evoking memories of Sunday afternoons or late nights when some old movie enforced exactly the same message (that nothing, not freak accidents, bad weather or lost chances, can stand in the way of true love).

Of course, half of me dares to submerge myself in such romance but the other half just cannot help remembering American comic Jeff Stilson's line: "I know there's someone out there for everyone ... but what if my someone is a lesbian in Tibet who doesn't have a phone ... how will I find her?"

This film is, however, an absolutely gorgeous way to spend a couple of hours. I know of no female actor more beautiful and vulnerable as Meg (The Doors, When Harry Met Sally) Ryan. And Tom

Hanks is probably the only male actor who can move you to tears while talking to a big, slobbery dog (Turner & Hooch) or playing a kid trapped in an adult's body (Big). This is truly a coupling made in movie-Heaven ... you will never see a more beautiful couple on the screen.

Ryan is journalist Annie Reed who hears Sam on a late night radio show and is moved to tears by his lingering grief over his late wife. Ross Malinger plays Jonah, who is the gorgeous son of Sam who instigates the call to the radio in the first place as he wants a new wife for his dad. What follows is a leisurely film based on a story by Jeff Arch (who also worked on the screenplay with director Nora [Heartburn] Ephron and David Ward) as our couple (on opposite sides of America) try to find each other. Deborah Kerr and Cary Grant's old film, *An Affair to Remember*, is used as an undertone to the contemporary story; itself a classic of the film genre that catered expressly to our need to believe that love overcomes all. But don't get me wrong ... *Sleepless* requires Kleenex, but only two or three. Much of the film bristles with humour in true Ephron style and possesses some great charac-

ters, especially Rosie (A League of their Own) O'Donnell as Annie's editor and Rita Wilson in a most convincing and warm portrayal as Sam's sister. The soundtrack by Marc Shaiman only enhances the delightful mood of the film perfectly.

Everyone else I have spoken to has raved about this film; even guys dragged along by their girlfriends initially, have come out loving it.

Sleepless in Seattle is exquisite, take the Toblerone or the Peanut M & Ms and really, really enjoy it.

M-J Hamilton



Public \$5
Students \$4
Members \$3

Members Free!



Public \$5
Students \$4
Members \$3

Members Free!



FILMARAMA

Become a Member and Save!
Membership provides free entry to 10 films plus discounts and many other benefits. Students \$10, Public \$15. Join at the door.

Tuesday 17 August

5.30 Strictly Ballroom
8.00 The Sound of Music

Wednesday 18 August

12.15 Strictly Ballroom
5.30 Singin' in the Rain
8.00 Strictly Ballroom

STRICTLY BALLROOM

plus the SOUND of MUSIC and SINGIN' in the RAIN

UNION CINEMA

Filmarama is the Second Semester Programme of the Adelaide University Film Society sponsored by the University of Adelaide Foundation, the Mercury Cinema, The Union Bistro and the Commonwealth Bank.

classifieds

Athletic Club

Result A.S.A. Cross Country Relay Championships, 24th July, 1993.
Men: "B" Grade - University 2nd; "C" Grade - University 2nd.
Women: Open - University 3rd.
Final run of the Winter Season is on Sunday, 12th September, 1993 - 5 kms road run from University Park 10. As our Club is the organiser, we would like as many of our Winter, Summer and fitness athletes to be present. Start 8.00 am. Details from Ted Cavanagh (08) 255 7081.

Round the Clock Childcare

The City Child Care Centre provides 24 hour childcare 6.30am Monday until 8.30 am Saturday. Fees are in line with the Department of Community Services and Health guidelines, i.e. between \$6.00 and \$15.00 per session. Vacancies exist for regular and casual children during evenings and night. Parents wishing to use the evening and night hours are urged to contact the centre's Director on (08) 212 2377. City Child Care Centre - 104 Gilbert Street, Adelaide, SA 5000.

D is for Ability (DIFA)

Calling all disabled students to form a club / association for the purpose of self-support and having a representative voice on campus are invited to contact Hans-Robert via OSA 303 5852 or by mail to GPO Box 1991, Adelaide, S.A. 5001.

Senior First Aid Course

The Sports Association is arranging a Senior First Aid course which will be held during the weekend of 10th - 12th September, 1993 in the University Boat-house for a maximum of 20 students. The course fee is \$35.00 and the course runs from 7 - 10 pm Friday, 10th September and 9 am - 5 pm Saturday and Sunday, 11th / 12th September. Enrol at the Sports Association office with payment of \$5 deposit, balance by Tuesday, 31st August, 1993. First 20 names received will attend. Additional courses will be arranged subject to demand. Normal fee for individual attendance at public classes is \$65 (student discount price).

The AU German Club's Play "Die Befristeten" 'the limited' by Elias Canetti will be performed in the Little Theatre, Adelaide University Union. The cost will be \$8 for adults and \$5 concession. Performances on Thursday, 19th August at 1 pm and 8 pm, Friday, 20th August at 1 pm and 8 pm and Saturday, 21st August at 8 pm.

Gymnasium

Roseworthy Campus Student Union. Refurbished, new and more equipment. Membership fee (for remainder of 1993): students \$40, staff \$60, casuals \$3 per session. Fee entitles you to also use the University's Gymnasium in the City. Apply at the SUC Shoppe for more information. Voluntary supervisors required - enquiries to L. Lehmann.

International Impressions 93

International Impressions 1993 is the night to look out for! Organised by the Overseas Associations of the three universities of South Australia, it is a night where overseas and local students alike will sit down to a scrumptious dinner and be entertained by a variety of multicultural performances. With the closing of the dinner and performances comes the disco where thousands of students can dance all night long. International Impressions has been held for the past seven years. Every year, the dinner will include professional performances of different cultures and disco rocking to the early morning led by DJ veterans from either SA•FM or KA•FM. Unlike previous years, this year's International Impressions is to be held during the holidays, the day before a public holiday. Thus, there would be ample time for students to recover from the post-party exhaustion syndrome. Details of Impressions 93 are:- Adelaide Convention Centre, 3rd October, 1993 (Sunday), Dinner 6.00 - 11.00 pm, Dance 11.30 pm - 3.00 pm. Tickets available from 6th September. NB. Watch out for next week's issue on Impressions update.

Chess Club

New season starting at the end of August - new players welcome!

Amnesty International letter writing meeting this Wednesday in the Jerry Portus Room. All welcome.

Time Travel

- In time or back in time. Any student interested in time travel, future or present, should call Tony Cross on 287 2631.

Adelaide University Japanese Animation Society

Meeting 6 - 8 pm Thursday, 19th August, Union Cinema, Level 5, Union Building. We will be showing Perfectual High School Earth Defense Force, Ranma 1/2 and maybe BGD 2. Important - bring a list of all your anime. Include program, format, language and quality. All new members welcome. Belldandy is on her way to Adelaide (Yippee!!! Remember, don't leave home without your Gunbuster (especially Noriko).

If anyone is interested in doing Russian I next year, please ring 303 5058 and let them know. If enough people are interested, it will be introduced in 1994.

Do you want the secret to eternal happiness? Well, don't ask us...we're just SCM. Do ask us about justice for creation and all peoples, feminist and liberation theology, sexuality, coffee, cake... SCM - Student Christian Movement, 1 pm Thursday, Chapel (Lady Symon Building). All welcome.

Resistance stall every Wednesday outside the Refectory 12 - 2 pm. Books from feminism to socialism, from the environment to Malcolm X ... t-shirts, badges, posters, plus pick up the latest copy of Green Left Weekly.

War and Environment Forum Presented by Resistance, Adelaide University, Monday, 30th August, 1 pm, Union Cinema.

On dit

The Adelaide University Students' Association Weekly

it's my wife and it's my life

Production Notes

On Dit is the weekly newspaper of the Students Association of the University of Adelaide. Unlike the majority of election posters it is printed on re-cycled paper. The editors have complete editorial control most of the time, although opinions expressed in the paper are not necessarily their own.

Editors

Fiona Dalton
George Safe
Richard Vowles
Axl Rose

Advertising

Sam Maiden
Slash

Typesetting

Sharon Middleton
Izzy Stradlin

Freight

Adam Le Nevez

Sticky Bits

Darien O'Reilly

Cheers

Tracy Skehan for a neat Prosh after Dark, Kelly Francou (Happy 21st) and Stuart, Mr. & Mrs. Francou (thankyou for the party) Tracy and Dale, Rohan Tompson, Jason Bootle for the cover, Sudafed, Daniel for providing everyone with a good laugh by being vomited on! Andrew Fisher and "Anne Cooke", Samantha "what's wrong!" Maiden, all of the cast of "White Men Can't Judge" for a damn fine show, Sonja (husky vox), Adam Le Nevez, Masaman Curry Paste, Simon "bromides" Healy, Beansies everywhere (especially the ones in the window of Urban StreetWear which seem to grow), Norwood for kickin' serious arse (Fiona and Richard would like to distance themselves from this comment), the Toyota-Vegemite-Benneton-Mitsubishi-Holden Crows, Dave and the Derros, Screeching Weasle, Dave Krantz, Sim and Twisty, Pete P., Pete I., Petes everywhere, Jo and Jesse and all at Student Radio, Authors who use the rise of the Fourth Reich as the premise for their novels, Nick Cave for cheering us up in our darkest hour, Cerveza y Putas for putting the soul in our rock'n'roll, Crush for being way cool or something like that, Rubys, our national symbol the Kangaroo (yummy), all our mums and Dads, all your Mums and Dads, and of course Salvatore!

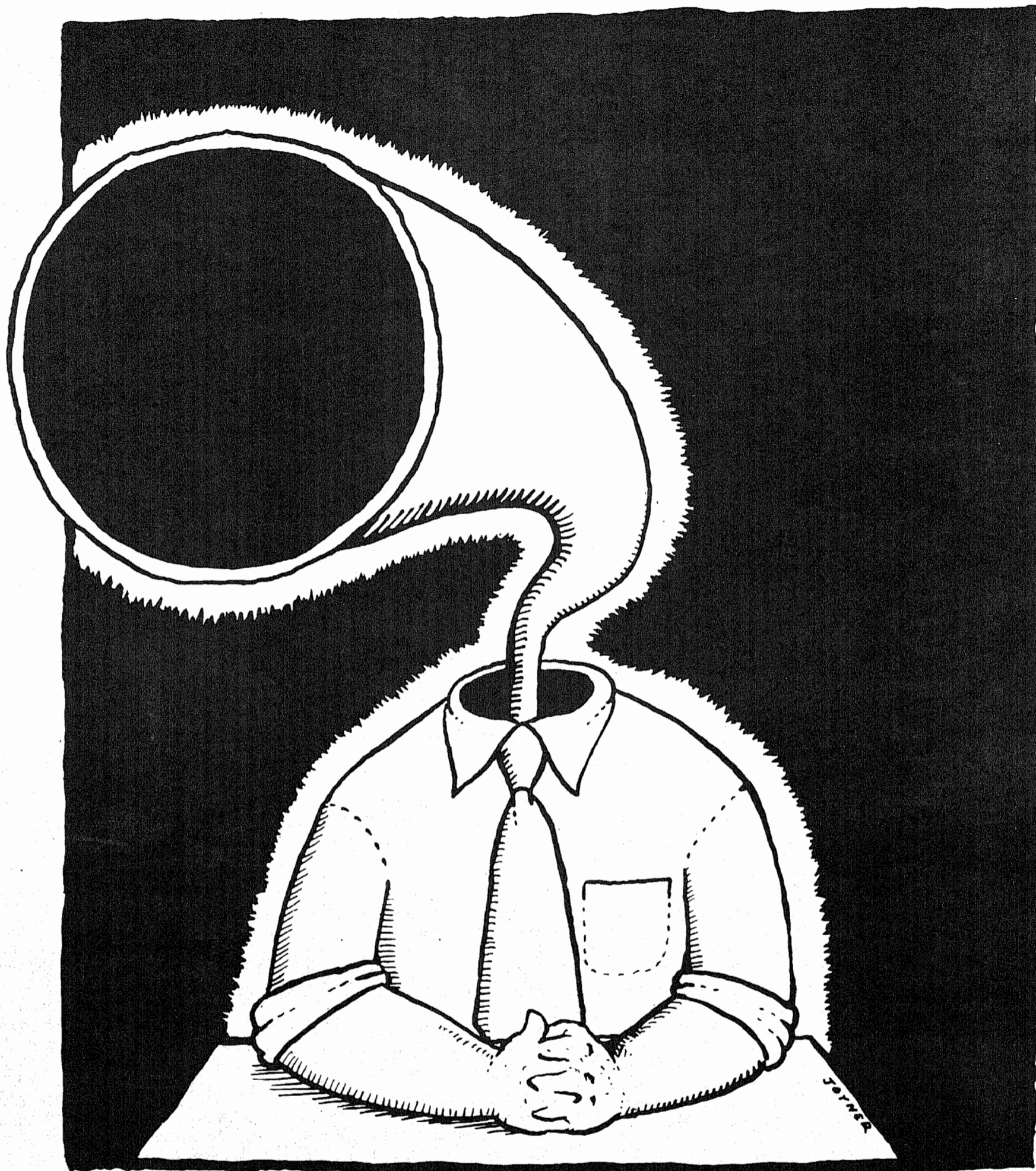
General Student Meeting

1:00pm Thursday 19th August, Barr Smith Lawns, to protest against the University's dress code.

The rally will be addressed by SAUA Pres. Anthony Roediger & Union Pres. Erik Chmielewski.

"Restrictive dress = restrictive degrees!"





give me noise
Student Radio
5UV 531AM
Sundays 2:30pm-12:30am